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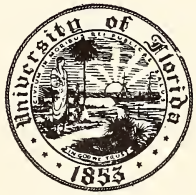

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THE WORK OF

STEPHEN CRANE

Edited by Wilson Follett

·III·

THE MONSTER

and

THE THIRD VIOLET

Introduction by
THE EDITOR

New York
RUSSELL & RUSSELL

THE MONSTER
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THE THIRD VIOLET
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Contents of Volume III

Introduction
PAGE ix

THE MONSTER
PAGE 25

THE THIRD VIOLET
PAGE 105

Introduction

Introduction

THE MONSTER

In all obvious and fundamental ways, "The Monster" and "The Third Violet" are as unlike each other as two stories from the same hand could well be. Study them intently enough, however, and at length you perceive that, remote from each other as they are in merits, they have a startling resemblance in defects. That resemblance, once perceived, turns out to be interesting, even illuminating; and it, more than physical convenience, is the reason for presenting the two strangely dissimilar pieces together in a series of volumes designed to render to Stephen Crane's lasting importance the tribute of being critical as well as commemorative.

Let a virtue be made of saying at once that, of the two stories, it is "The Monster" which shows the characteristic fullness of Crane's power. The trenchancy of this piece of invention has probably never been questioned, and is not now questionable, to whatever degree the intended scope and point of the tale may at first have been misunderstood. Thomas Beer, in his indispensable study of Crane, records that "The Monster" was received by its

decade as being primarily a story of horror. "To the taste of 1897, 'The Monster' was plainly a horrible tale of a man who had no face." It is further narrated in the same context that Crane's friend Sanford Bennett, looking through the story after its author's death for details to explain the impression of physiological ghastliness which had remained with him, discovered that "all his horror had been excited by the simple statement, 'He had no face.'" This was, to be sure, a misconstruction of what Crane had attempted—if not a definite misinterpretation, then at least a definite failure to interpret. The tale was estimated by an effect which is essentially a by-product.

But even that by-product was, and remains, so overpowering that it wreaks greater emotions upon the reader than the full central thrust of many a more obvious yarn that now marches to organized cheering from anthology to anthology. Misread Crane's implicit purpose how one may, "The Monster" does not leave you where you were. It does things to you. And when you take the tale as Crane meant it, construing it as before all a piece of social irony, a sort of miniature Late Victorian anticipation of MAIN STREET; *when you make it look forward instead of back, connecting it more with Mrs. Wharton and Mr. Tarkington than with Poe and Fitz-James O'Brien—then it does even more devastating things to you.*

"The Third Violet," of course, does no such things. It is hardly so dynamic in its merits as "The Monster" is

in its defects. But it is a fact not without significance that the poorer and weaker story becomes the more arresting betrayal of Crane the man, as distinguished from Crane the artist; whereas the tale which is sufficient in itself betrays its personal author but meagrely, and that only in small lapses and excrescences. "The Third Violet," then, is chiefly valuable as a chapter of autobiography, less veiled than Crane wanted and supposed it to be; "The Monster" is chiefly valuable as one of the major inventions in its form, that of the elongated short-story or novella. And the point about Crane which criticism deduces from the comparison is this: that the story which is personal is weak, and the story which is impersonal is a thing of power.

Now, that point translates into a generalization, and an important one. Indeed, its applicability to fiction at large is closer and more searching than most judges easily perceive in an age dominated by realism and inclined to pay the most homage to those writers who stay the nearest to what they have themselves done, seen, and suffered. But we need go, for the moment, no farther than Crane, of whom it is certainly true that the way to power was never the way of self-revelation. He was at bottom so little of a realist that it remained to the end impossible for him to make any significant, beautiful, or even graceful use of his own experiences until he had got so far away from them that they might as well have been anybody's experiences. The intrusion of his own emotions is always

recognizable, sharp, conspicuous on the page (for Crane, if he sometimes wrote badly, could not write indistinctly); and it is always a false touch. It is like one thread of a vividly unharmonious colour distracting the eye in what was meant to be an evenly wrought fabric. Crane was greatest when imagination and intuition enabled him to present experiences which he had never had. He was next greatest when this or that experience of his own made its strongest appeal to his impersonal qualities, his power of excited spectatorship, while leaving his more intimate feelings unaroused. He was least great when he mixed his ink with some animus of his own, or when, pressed for material and working in haste, he merely flung in details from the mental notebook of an ex-reporter.

* * *

It has become, in this connection, almost a commonplace to cite the fact that Crane's finest pieces about war were written of a struggle which ended six years before Crane was born, and at a time when he had been no nearer to modern battle than the football gridiron could take him. The point is sometimes sharpened by mention of the additional fact that, as an artist of war, he was debilitated and almost ruined from the moment of getting himself packed off to see and report the thing in its actuality. This is a tempting contribution to the argument, but it is not quite a fair one: a few isolated passages of

Crane's 1898 work are as good as anything he ever did, and his writing in general fell down for half a dozen reasons besides the fact that he had allowed his imagined picture of war to be displaced by the reality. We can, however, say with conviction that shellfire and bayonets had nothing of surpassing value to give to the boy who had written "The Little Regiment" and THE RED BADGE OF COURAGE *without experience of them, and that, artistically speaking, it was a waste and therefore a mistake for him to go to Greece and to Cuba.*

It seems, indeed, a pity that a man who could write about the immediacies of war as Crane wrote in "Three Miraculous Soldiers" and "A Mystery of Heroism" should have travelled several thousand miles, and ruined his health to boot, in order to get near to emotions which, when captured, did little or nothing for his work. Consider the opening pages of "His Majestic Lie," Crane's yarn of an American volunteer spy in Havana. To the crowd on the Prado has just come the news of Don Patricio de Montojo's magnificent victory over "the decaying ships of one Dewey." The ribald exultation of the populace is reproduced at length. "How unfortunate it is that we still have to buy meat in Havana, when so much pork is floating in Manila Bay!" says one man. Another retorts: "Oh, never mind! That pork in Manila Bay is rotten. It always was rotten." Suddenly, after quite a little reporting in this vein, the author adds in propria persona:

"And—a word with you—these people were cackling and chuckling and insulting their own dead, their own dead men of Spain, for if the poor green corpses floated then in Manila Bay, they were not American corpses. . . . In Chicago, millionaires were giving away their palaces for two or three loaves of bread. These dispatches were from Madrid, and every word was truth, but they added little to the enthusiasm, because the crowd—God help mankind—was greatly occupied with visions of Yankee pork floating in Manila Bay. . . . The owner of the Café Tacon was standing on a table making a speech amid cheers. He was advocating the crucifixion of such Americans as fell into Spanish hands, and—it was all very sweet and white and tender, but above all it was chivalrous, because it is well known that the Spaniards are a chivalrous people. It has been remarked both by the English newspapers and by the bulls that are bred for the red death. And secretly the corpses in Manila Bay mocked this jubilee; the mocking, mocking corpses in Manila Bay."

What Crane did not feel at the moment—it was the very kind of thing which he was quickest to see when time or his own mood brought him a little detachment—was that the Americans who applauded this sort of inexpensive irony in 1898 were putting themselves pretty nearly on all fours with the Spaniards who uttered the original obscenities. Crane was temporarily blinded by the kind of indignation which always runs riot in war time, always seems righteous to those who feel it, and, when fear and hatred are everywhere, easily identifies itself

with patriotic fervour. A little later it looks pretty foolish, if only because it is expressed in exactly the same terms by the non-combatants of corresponding classes on both sides of every war—only to be recanted or, more usually, forgotten as soon as some fresh enmity has given vindictiveness a new butt. (Only a few days ago I found myself reading in a contemporary document a supposedly intelligent American's heart-felt tribute to our fine, clean, manly enemies of 1898, whom he contrasts rancorously with the inhuman dastards sent against us in 1917.) It is the artist's business, I suppose, to remain outside and to see through this sort of bitterness; at any rate, it is his business not to dip his pen in it. When he forgets that this is his business, the result is fairly sure to be one or another kind of cheapness and impermanence.

The foregoing illustrates, by the method of exaggeration, an ailment which crops out just traceably in "The Monster," slightly impairing the tightness and trimness of that tale, extraordinary as it remains in its intensity. An impressionist and a realist were locked up together in Crane. The impressionist ordinarily suppressed the realist; and then all was well. But after a certain point of Crane's career the impressionist worked against time, against exhaustion, against fantastic interruption by circumstance, against ill health. At such times the impressionist took to leaning on the realist for copy to fill the gaps where invention failed; and then all was not so well. "The Monster"—I am indebted, of course, to Mr.

Beer for the fact—was composed in haste during one of those distracting intervals.

In 1894 Crane wrote a vivid characterization of a malicious gossip whom he encountered in Port Jervis. He did this in a personal letter which Mr. Beer quotes at length. "There is a feminine mule up here who has roused all the bloodthirst in me. . . . All she does is to sit in her kitchen and grunt. But every when she grunts something dies howling. It may be a girl's reputation or a political party or the Baptist Church but it stops in its tracks and dies. . . . She is just like those hunks of women who squat on porches of hotels in summer and wherever their eye lights there blood rises. Now, my friend, there is a big joke in all this. This lady in her righteousness is just the grave of a stale lust and every boy in town knows it. . . ."

That woman seems to be one of the few phenomena that Crane never got over, never saw with detachment. One wonders what awful thing she can have done to him beyond what is mentioned in the letter. He learned to be outwardly less excited, more humorous on the subject; but he never learned that the only thing an artist can do with such a creature is to forget her until he needs her. Crane pilloried her over and over again, where she fitted the story and where she did not; he made an almost automatic formula of her, sat her down in a rocking chair on every hotel porch, let her be the soul and the voice of every small community. She recurs even in Chapter XXI of THE O'RUDDY, *the costume extravaganza which Crane*

left for Robert Barr to finish. And every such passage has a subtle undertone of animus, a faint personal excitement not necessitated by the story. You will find that woman in "The Third Violet"; you will find her in "The Monster." She is one minor record of the surviving literalist in Crane—the part of him that could almost, but not quite, perfectly suppress the irrelevant emotion. After three years Crane rewrote his letter into the section of "The Monster" numbered XIX, where, if you analyze closely, you will see that Martha Goodwin is drawn with a fury out of all proportion to any part she is given to play. You have only to read the story and compare this section of it with Mr. Beer's pp. 108–09 to see that Crane was writing not so much to serve the exigencies of his story as to glut a rage of 1894 which in 1897 had not ceased to be incandescent.

* * *

"The Third Violet" consists almost entirely of two strands of autobiography which intersect but are never twisted into complete unity. The major strand is a hopeless love affair of September, 1891, when Crane was just short of twenty years old; Mr. Beer, in the first section of his Chapter II, traces it explicitly enough to show that its importance to Crane was for more than a moment or a month. The less important strand is spun out of the period in 1893 when Crane, a little known and usually penniless newspaper writer in New York, found a tem-

porary asylum in the quarters of Frederick Gordon in the Art Students' League building in East Twenty-third Street (a "windy building of three entrances where young fellows hunted each other with candles by night to borrow twenty cents against the morning's breakfast," is Mr. Beer's happy condensation of all Crane wrote about it).

Of this subsidiary thread of the story there is little to say except that it is not quite caught in. Crane's attitude toward the jovial "Yahoos" who were his friends in that place was like their attitude toward him—that is to say, it was friendly enjoyment with occasional fits of irritation, the expression of both the enjoyment and the irritation being a sophomoric kind of raillery so standardized that it seems automatic. (Crane is always notably happy in his characterization of such automatism, and in fact of the meaningless and trivial in dialogue generally.) There was nothing in this to involve permanent emotions or self-consciousness, and Crane's use of it is diverting enough until you regard it in terms of its relation—or lack of relation—to all that in the story to which it is supposed to contribute.

But when we turn to the other aspect of the performance, that which contains all of Crane's secret and half unconscious reasons for undertaking it—what a snarl of mixed motives do we find, what a congeries of inconsistent impulses rendered all the more legible by their disguises! A youth is wounded and smarting. He displays his hurt, together with the instrument which caused it.

In doing this, he wishes to show that the hurt is a grievous one, that the wound goes deep, that it takes fortitude to bear it. At the same time he wishes it to be distinctly understood that only a sentimental idiot would let himself be the victim of such a mischance, and that he himself, finished sophisticate and worldling that he is, has only cynical laughter for that particular species of calamity; that, whoever may have come out with damaged feelings, it was not he. It is a terrific thing that has happened to him, and he can never get over it; it is a trifling thing that has happened to him, and he has got over it already; nothing at all happened to him, and there was never anything for him to get over. Madam, I have never ceased to love you. Madam, I was a fool to imagine for an instant that I loved you. Madam, I never did imagine for an instant that I loved you. Thus the young egoist, injured in his self-esteem; and there the whole thing dangles, somewhere between heartbreak and a fit of the sulks. A real hurt is made indistinguishable from wounded vanity, tragic woe hidden under the mask of petulance. A laceration is displayed as a mosquito-bite—and some one else's mosquito-bite at that!

It is Hawker who, in the story, undergoes the counterpart of Crane's own experience. Just as clearly, it is Hollanden who expresses what Crane wished to make the reader construe as the author's opinion of the experience. Crane picked himself apart into two personalities. One, called Hawker, exists to be spitted on the hat-

pin of a romantic infatuation and held up wriggling; the other, called Hollanden, is there to make sure that we miss none of the exquisite absurdity of the poor fellow's writhings. Hawker is Crane filled with self-admiring self-pity; Hollanden is Crane laughing at himself without admitting that it is *himself, and inviting the reader to laugh too. The perversity of the disguise to which Crane resorted includes making a painter of the character who was actually nearest to himself and a journalist of the one who was not so near. It also includes, as the most forlorn part of the makeshift, a forced happy ending.*

Elsewhere, Crane is great because his imagination was impersonal. He could make a huge investment of intuition and sympathy in things which in no way touched his self-interest; he cared enormously how certain rather ordinary human beings would behave in situations which he himself would never be called upon to face. But here the effort was not so much of imagination as of ingenuity. All the care went into a simulated frame of mind, the disguise, the accessories; and the basic essentials remained those of an actual experience of which Crane could make nothing for his readers, because he had never as yet made up his own mind about it; he had neither outgrown nor assimilated it. The mood suggests that of a lad scoffing at his boyhood's religion for the benefit of ribald companions, while inwardly trembling lest the lightning strike down him and his impiety. The mirth is without conviction; it is as hollow as ridicule of ghosts by

a man who has just seen one. Not elsewhere does Crane take such pains over the trifling problem of what others may think of him, or whistle so shrilly to keep up his courage in the dark.

* * *

There is, I think, no other published opus of Crane in which, as in "The Third Violet," he stumbles over his own feet. A few of his pieces are trifling enough, two or three of them to the point of silliness. But even these do what he meant them to do: their execution hangs together with their purpose. Few, all told, are the passages which invite the reader to make guesses about the private life and character of the man who wrote them. His personality is a mystery which seems to have been no more than partly solved by those who knew him best; and even "The Third Violet" betrays him in one of those phases which all men go through, and in which they are all much alike. Crane has to be known and defined, so far as he is knowable at all, through an entirely different kind of fact from that kind for which we commonly look in biographies. He lives most distinctly, for instance, as a fellow to whom it was a congenital necessity to put with a certain kind of noun a certain colour of adjective which had never gone with it before.

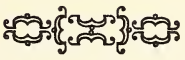
And his impersonality reached so far beyond himself that it transcended even his characteristic subjects, inclusive as they were and vividly as he handled them. He

filled a great many pages with small communities, the village habit of mind, the barber-shop idiom in speech; but his work does not centre there. He wrote still more about war and wounds and the strivings of unheroic heroes on fields of carnage; but his province is wider than that. The sense that he gives is always of more than the individual within the community, the soldier within the regiment, the brigade, the army. It is a sense of tragi-comic and inscrutable life itself, and of mortals living it with blind courage and hope. His ultimate symbol for the whole of things is four men in an open boat, pulling at the oars through the night, waiting and watching for the dawn to break on an unknown shore, asking themselves the question: "If I am going to be drowned, why, in the name of the seven mad gods who rule the sea, was I allowed to come thus far and contemplate sand and trees?" His men, simple as they are in mind and heart, confront the irony of the universe. Each of them makes the discovery that "nature does not regard him as important"; each hears the eventual word spoken from her unresponsive sky—"a high cold star on a winter's night." Crane's stories, like all the great stories, are not simply of men and their acts: they are of men living, and acts performed, in a universe of enigmas.

WILSON FOLLETT

NEW HAVEN
CONNECTICUT
January, 1925.

The Monster



THE MONSTER

I

Little Jim was, for the time, engine Number 36, and he was making the run between Syracuse and Rochester. He was fourteen minutes behind time, and the throttle was wide open. In consequence, when he swung around the curve at the flower-bed, a wheel of his cart destroyed a peony. Number 36 slowed down at once and looked guiltily at his father, who was mowing the lawn. The doctor had his back to this accident, and he continued to pace slowly to and fro, pushing the mower.

Jim dropped the tongue of the cart. He looked at his father and at the broken flower. Finally he went to the peony and tried to stand it on its pins, resuscitated, but the spine of it was hurt, and it would only hang limply from his hand. Jim could do no reparation. He looked again toward his father.

He went on to the lawn, very slowly, and kicking wretchedly at the turf. Presently his father came along with the whirring machine, while the sweet, new grass-blades spun from the knives. In a low voice, Jim said, "Pa!"

The doctor was shaving this lawn as if it were a priest's chin. All during the season he had worked at it in the coolness and peace of the evenings after supper. Even in the

shadow of the cherry trees the grass was strong and healthy. Jim raised his voice a trifle. "Pa!"

The doctor paused, and with the howl of the machine no longer occupying the sense, one could hear the robins in the cherry trees arranging their affairs. Jim's hands were behind his back, and sometimes his fingers clasped and unclasped. Again he said, "Pa!" The child's fresh and rosy lip was lowered.

The doctor stared down at his son, thrusting his head forward and frowning attentively. "What is it, Jimmie?"

"Pa!" repeated the child at length. Then he raised his finger and pointed at the flower-bed. "There!"

"What?" said the doctor, frowning more. "What is it, Jim?"

After a period of silence, during which the child may have undergone a severe mental tumult, he raised his finger and repeated his former word—"There!" The father had respected this silence with perfect courtesy. Afterward his glance carefully followed the direction indicated by the child's finger, but he could see nothing which explained to him. "I don't understand what you mean, Jimmie," he said.

It seemed that the importance of the whole thing had taken away the boy's vocabulary. He could only reiterate, "There!"

The doctor mused upon the situation, but he could make nothing of it. At last he said, "Come, show me."

Together they crossed the lawn toward the flower-bed. At some yards from the broken peony Jimmie began to lag. "There!" The word came almost breathlessly.

"Where?" said the doctor.

Jimmie kicked at the grass. "There!" he replied.

The doctor was obliged to go forward alone. After some trouble he found the subject of the incident, the broken flower. Turning then, he saw the child lurking at the rear and scanning his countenance.

The father reflected. After a time he said, "Jimmie, come here." With an infinite modesty of demeanour the child came forward. "Jimmie, how did this happen?"

The child answered, "Now—I was playin' train—and—now—I runned over it."

"You were doing what?"

"I was playin' train."

The father reflected again. "Well, Jimmie," he said, slowly, "I guess you had better not play train any more to-day. Do you think you had better?"

"No, sir," said Jimmie.

During the delivery of the judgment the child had not faced his father, and afterward he went away, with his head lowered, shuffling his feet.

II

It was apparent from Jimmie's manner that he felt some kind of desire to efface himself. He went down to the stable. Henry Johnson, the negro who cared for the doctor's horses, was sponging the buggy. He grinned fraternally when he saw Jimmie coming. These two were pals. In regard to almost everything in life they seemed to have minds precisely alike. Of course there were points of emphatic divergence. For instance, it was plain from Henry's talk that he was a very handsome negro, and he was known to be a light, a

weight, and an eminence in the suburb of the town where lived the larger number of the negroes, and obviously this glory was over Jimmie's horizon; but he vaguely appreciated it and paid deference to Henry for it, mainly because Henry appreciated it and deferred to himself. However, on all points of conduct as related to the doctor, who was the moon, they were in complete but unexpressed understanding. Whenever Jimmie became the victim of an eclipse he went to the stable to solace himself with Henry's crimes. Henry, with the elasticity of his race, could usually provide a sin to place himself on a footing with the disgraced one. Perhaps he would remember that he had forgotten to put the hitching-strap in the back of the buggy on some recent occasion, and had been reprimanded by the doctor. Then these two would commune subtly and without words concerning their moon, holding themselves sympathetically as people who had committed similar treasons. On the other hand, Henry would sometimes choose to absolutely repudiate this idea, and when Jimmie appeared in his shame would bully him most virtuously, preaching with assurance the precepts of the doctor's creed, and pointing out to Jimmie all his abominations. Jimmie did not discover that this was odious in his comrade. He accepted it and lived in its shadow with humility, merely trying to conciliate the saintly Henry with acts of deference. Won by this attitude, Henry would sometimes allow the child to enjoy the felicity of squeezing the sponge over a buggy-wheel, even when Jimmie was still gory from unspeakable deeds.

Whenever Henry dwelt for a time in sackcloth, Jimmie did not patronize him at all. This was a justice of his age,

his condition. He did not know. Besides, Henry could drive a horse, and Jimmie had a full sense of this sublimity. Henry personally conducted the moon during the splendid journeys through the country roads, where farms spread on all sides, with sheep, cows, and other marvels abounding.

"Hello, Jim!" said Henry, poising his sponge. Water was dripping from the buggy. Sometimes the horses in the stalls stamped thunderingly on the pine floor. There was an atmosphere of hay and of harness.

For a minute Jimmie refused to take an interest in anything. He was very downcast. He could not even feel the wonders of wagon-washing. Henry, while at his work, narrowly observed him.

"Your pop done wallop yer, didn't he?" he said at last.

"No," said Jimmie, defensively; "he didn't."

After this casual remark Henry continued his labour, with a scowl of occupation. Presently he said: "I done tol' yer many's th' time not to go a-foolin' an' a-projjeckin' with them flowers. Yer pop don' like it nohow." As a matter of fact, Henry had never mentioned flowers to the boy.

Jimmie preserved a gloomy silence, so Henry began to use seductive wiles in this affair of washing a wagon. It was not until he began to spin a wheel on the tree, and the sprinkling water flew everywhere, that the boy was visibly moved. He had been seated on the sill of the carriage-house door, but at the beginning of this ceremony he arose and circled toward the buggy, with an interest that slowly consumed the remembrance of a late disgrace.

Johnson could then display all the dignity of a man whose duty it was to protect Jimmie from a splashing. "Look out,

boy! look out! You done gwi' spile yer pants. I raikon your mommer don't 'low this foolishness, she know it. I ain't gwi' have you round yere spilin' yer pants, an' have Mis' Trescott light on me pressen'ly. 'Deed I ain't."

He spoke with an air of great irritation, but he was not annoyed at all. This tone was merely a part of his importance. In reality he was always delighted to have the child there to witness the business of the stable. For one thing, Jimmie was invariably overcome with reverence when he was told how beautifully a harness was polished or a horse groomed. Henry explained each detail of this kind with unction, procuring great joy from the child's admiration.

III

After Johnson had taken his supper in the kitchen, he went to his loft in the carriage-house and dressed himself with much care. No belle of a court circle could bestow more mind on a toilet than did Johnson. On second thought, he was more like a priest arraying himself for some parade of the church. As he emerged from his room and sauntered down the carriage-drive, no one would have suspected him of ever having washed a buggy.

It was not altogether a matter of the lavender trousers, nor yet the straw hat with its bright silk band. The change was somewhere far in the interior of Henry. But there was no cake-walk hyperbole in it. He was simply a quiet, well-bred gentleman of position, wealth, and other necessary achievements out for an evening stroll, and he had never washed a wagon in his life.

In the morning, when in his working clothes, he had met a friend—"Hello, Pete!" "Hello, Henry!" Now, in his effulgence, he encountered this same friend. His bow was not at all haughty. If it expressed anything, it expressed consummate generosity—"Good-evenin', Misteh Washington." Pete, who was very dirty, being at work in a potato-patch, responded in a mixture of abasement and appreciation—"Good-evenin', Misteh Johnsing."

The shimmering blue of the electric arc-lamps was strong in the main street of the town. At numerous points it was conquered by the orange glare of the outnumbering gas-lights in the windows of shops. Through this radiant lane moved a crowd, which culminated in a throng before the post-office, awaiting the distribution of the evening mails. Occasionally there came into it a shrill electric street-car, the motor singing like a cageful of grasshoppers, and possessing a great gong that clanged forth both warnings and simple noise. At the little theatre, which was a varnish and red-plush miniature of one of the famous New York theatres, a company of strollers was to play *East Lynne*. The young men of the town were mainly gathered at the corners, in distinctive groups which expressed various shades and lines of chumship, and had little to do with any social gradations. There they discussed everything with critical insight, passing the whole town in review as it swarmed in the street. When the gongs of the electric cars ceased for a moment to harry the ears, there could be heard the sound of the feet of the leisurely crowd on the bluestone pavement, and it was like the peaceful evening lashing at the shore of a lake. At the foot of the hill, where two lines of maples sentinelled

the way, an electric lamp glowed high among the embowering branches and made most wonderful shadow-etchings on the road below it.

When Johnson appeared amid the throng a member of one of the profane groups at a corner instantly telegraphed news of this extraordinary arrival to his companions. They hailed him. "Hello, Henry! Going to walk for a cake to-night?"

"Ain't he smooth?"

"Why, you've got that cake right in your pocket, Henry!"

"Throw out your chest a little more."

Henry was not ruffled in any way by these quiet admonitions and compliments. In reply he laughed a supremely good-natured, chuckling laugh, which nevertheless expressed an underground complacency of superior metal.

Young Griscom, the lawyer, was just emerging from Reifsnyder's barber shop, rubbing his chin contentedly. On the steps he dropped his hand and looked with wide eyes into the crowd. Suddenly he bolted back into the shop. "Wow!" he cried to the parliament; "you ought to see the coon that's coming!"

Reifsnyder and his assistant instantly poised their razors high and turned toward the window. Two belathered heads reared from the chairs. The electric shine in the street caused an effect like water to them who looked through the glass from the yellow glamour of Reifsnyder's shop. In fact, the people without resembled the inhabitants of a great aquarium that here had a square pane in it. Presently into this frame swam the graceful form of Henry Johnson.

"Chee!" said Reifsnyder. He and his assistant with one accord threw their obligations to the winds and, leaving

their lathered victims helpless, advanced to the window. "Ain't he a taisy?" said Reifsnyder, marvelling.

But the man in the first chair, with a grievance in his mind, had found a weapon. "Why, that's only Henry Johnson, you blamed idiots! Come on now, Reif, and shave me. What do you think I am—a mummy?"

Reifsnyder turned, in a great excitement. "I bait you any money that vas not Henry Johnson! Henry Johnson! Rats!" The scorn put into this last word made it an explosion. "That man was a Pullman-car porter or someding. How could that be Henry Johnson?" he demanded, turbulently. "You vas crazy."

The man in the first chair faced the barber in a storm of indignation. "Didn't I give him those lavender trousers?" he roared.

And young Griscom, who had remained attentively at the window, said: "Yes, I guess that was Henry. It looked like him."

"Oh, vell," said Reifsnyder, returning to his business, "if you think so! Oh, vell!" He implied that he was submitting for the sake of amiability.

Finally the man in the second chair, mumbling from a mouth made timid by adjacent lather, said: "That was Henry Johnson all right. Why, he always dresses like that when he wants to make a front! He's the biggest dude in town—anybody knows that."

"Chinger!" said Reifsnyder.

Henry was not at all oblivious of the wake of wondering ejaculation that streamed out behind him. On other occasions he had reaped this same joy, and he always had an

eye for the demonstration. With a face beaming with happiness he turned away from the scene of his victories into a narrow side street, where the electric light still hung high, but only to exhibit a row of tumble-down houses leaning together like paralytics.

The saffron Miss Bella Farragut, in a calico frock, had been crouched on the front stoop, gossiping at long range, but she espied her approaching caller at a distance. She dashed around the corner of the house, galloping like a horse. Henry saw it all, but he preserved the polite demeanour of a guest when a waiter spills claret down his cuff. In this awkward situation he was simply perfect.

The duty of receiving Mr. Johnson fell upon Mrs. Farragut, because Bella, in another room, was scrambling wildly into her best gown. The fat old woman met him with a great ivory smile, sweeping back with the door, and bowing low. "Walk in, Misteh Johnson, walk in. How is you dis ebenin', Misteh Johnson—how is you?"

Henry's face showed like a reflector as he bowed and bowed, bending almost from his head to his ankles. "Good-evenin', Mis' Fa'gut; good-evenin'. How is you dis evenin'? Is all you' folks well, Mis' Fa'gut?"

After a great deal of kotow, they were planted in two chairs opposite each other in the living-room. Here they exchanged the most tremendous civilities, until Miss Bella swept into the room, when there was more kotow on all sides, and a smiling show of teeth that was like an illumination.

The cooking-stove was of course in this drawing-room, and on the fire was some kind of long-winded stew. Mrs. Farragut was obliged to arise and attend to it from time

to time. Also young Sim came in and went to bed on his pallet in the corner. But to all these domesticities the three maintained an absolute dumbness. They bowed and smiled and ignored and imitated until a late hour, and if they had been the occupants of the most gorgeous salon in the world they could not have been more like three monkeys.

After Henry had gone, Bella, who encouraged herself in the appropriation of phrases, said, "Oh, ma, isn't he divine?"

IV

A Saturday evening was a sign always for a larger crowd to parade the thoroughfare. In summer the band played until ten o'clock in the little park. Most of the young men of the town affected to be superior to this band, even to despise it; but in the still and fragrant evenings they invariably turned out in force, because the girls were sure to attend this concert, strolling slowly over the grass, linked closely in pairs, or preferably in threes, in the curious public dependence upon one another which was their inheritance. There was no particular social aspect to this gathering, save that group regarded group with interest, but mainly in silence. Perhaps one girl would nudge another girl and suddenly say, "Look! there goes Gertie Hodgson and her sister!" And they would appear to regard this as an event of importance.

On a particular evening a rather large company of young men were gathered on the sidewalk that edged the park. They remained thus beyond the borders of the festivities because of their dignity, which would not exactly allow

them to appear in anything which was so much fun for the younger lads. These latter were careering madly through the crowd, precipitating minor accidents from time to time, but usually fleeing like mist swept by the wind before retribution could lay hands upon them.

The band played a waltz which involved a gift of prominence to the bass horn, and one of the young men on the sidewalk said that the music reminded him of the new engines on the hill pumping water into the reservoir. A similarity of this kind was not inconceivable, but the young man did not say it because he disliked the band's playing. He said it because it was fashionable to say that manner of thing concerning the band. However, over in the stand, Billie Harris, who played the snare-drum, was always surrounded by a throng of boys, who adored his every whack.

After the mails from New York and Rochester had been finally distributed, the crowd from the post-office added to the mass already in the park. The wind waved the leaves of the maples, and, high in the air, the blue-burning globes of the arc lamps caused the wonderful traceries of leaf shadows on the ground. When the light fell upon the upturned face of a girl, it caused it to glow with a wonderful pallor. A policeman came suddenly from the darkness and chased a gang of obstreperous little boys. They hooted him from a distance. The leader of the band had some of the mannerisms of the great musicians, and during a period of silence the crowd smiled when they saw him raise his hand to his brow, stroke it sentimentally, and glance upward with a look of poetic anguish. In the shivering light, which gave to the park an effect like a great vaulted hall, the throng swarmed,

with a gentle murmur of dresses switching the turf, and with a steady hum of voices.

Suddenly, without preliminary bars, there arose from afar the great hoarse roar of a factory whistle. It raised and swelled to a sinister note, and then it sang on the night wind one long call that held the crowd in the park immovable, speechless. The band-master had been about to vehemently let fall his hand to start the band on a thundering career through a popular march, but, smitten by this giant voice from the night, his hand dropped slowly to his knee, and, his mouth agape, he looked at his men in silence. The cry died away to a wail and then to stillness. It released the muscles of the company of young men on the sidewalk, who had been like statues, posed eagerly, lithely, their ears turned. And then they wheeled upon each other simultaneously, and, in a single explosion, they shouted, "One!"

Again the sound swelled in the night and roared its long ominous cry, and as it died away the crowd of young men wheeled upon each other and, in chorus, yelled, "Two!"

There was a moment of breathless waiting. Then they bawled, "Second district!" In a flash the company of indolent and cynical young men had vanished like a snowball disrupted by dynamite.

V

Jake Rogers was the first man to reach the home of Tuscarora Hose Company Number Six. He had wrenched his key from his pocket as he tore down the street, and he jumped at the spring-lock like a demon. As the doors flew back before his hands he leaped and kicked the wedges from a pair

of wheels, loosened a tongue from its clasp, and in the glare of the electric light which the town placed before each of its hose-houses the next comers beheld the spectacle of Jake Rogers bent like hickory in the manfulness of his pulling, and the heavy cart was moving slowly toward the doors. Four men joined him at the time, and as they swung with the cart out into the street, dark figures sped toward them from the ponderous shadows in back of the electric lamps. Some set up the inevitable question, "What district?"

"Second," was replied to them in a compact howl. Tuscarora Hose Company Number Six swept on a perilous wheel into Niagara Avenue, and as the men, attached to the cart by the rope which had been paid out from the windlass under the tongue, pulled madly in their fervour and abandon, the gong under the axle clanged incitingly. And sometimes the same cry was heard, "What district?"

"Second."

On a grade Johnnie Thorpe fell and, exercising a singular muscular ability, rolled out in time from the track of the oncoming wheel, and arose, dishevelled and aggrieved, casting a look of mournful disenchantment upon the black crowd that poured after the machine. The cart seemed to be the apex of a dark wave that was whirling as if it had been a broken dam. Behind the lad were stretches of lawn, and in that direction front doors were banged by men who hoarsely shouted out into the clamorous avenue, "What district?"

At one of these houses a woman came to the door bearing a lamp, shielding her face from its rays with her hands. Across the cropped grass the avenue represented to her a kind of black torrent, upon which, nevertheless, fled numerous

miraculous figures upon bicycles. She did not know that the towering light at the corner was continuing its nightly whine.

Suddenly a little boy somersaulted around the corner of the house as if he had been projected down a flight of stairs by a catapultian boot. He halted himself in front of the house by dint of a rather extraordinary evolution with his legs. "Oh, ma," he gasped, "can I go? Can I, ma?"

She straightened with the coldness of the exterior mother-judgment, although the hand that held the lamp trembled slightly. "No, Willie; you had better come to bed."

Instantly he began to buck and fume like a mustang. "Oh, ma," he cried, contorting himself—"oh, ma, can't I go? Please, ma, can't I go? Can't I go, ma?"

"It's half-past nine now, Willie."

He ended by wailing out a compromise: "Well, just down to the corner, ma? Just down to the corner?"

From the avenue came the sound of rushing men who wildly shouted. Somebody had grappled the bell-rope in the Methodist church, and now over the town rang this solemn and terrible voice, speaking from the clouds. Moved from its peaceful business, this bell gained a new spirit in the portentous night, and it swung the heart to and fro, up and down, with each peal of it.

"Just down to the corner, ma?"

"Willie, it's half-past nine now."

VI

THE OUTLINES of the house of Dr. Trescott had faded quietly into the evening, hiding a shape such as we call Queen Anne against the pall of the blackened sky. The

neighbourhood was at this time so quiet, and seemed so devoid of obstructions, that Hannigan's dog thought it a good opportunity to prowl in forbidden precincts, and so came and pawed Trescott's lawn, growling, and considering himself a formidable beast. Later, Peter Washington strolled past the house and whistled, but there was no dim light shining from Henry's loft, and presently Peter went his way. The rays from the street, creeping in silvery waves over the grass, caused the row of shrubs along the drive to throw a clear, bold shade.

A wisp of smoke came from one of the windows at the end of the house and drifted quietly into the branches of a cherry tree. Its companions followed it in slowly increasing numbers, and finally there was a current controlled by invisible banks which poured into the fruit-laden boughs of the cherry tree. It was no more to be noted than if a troop of dim and silent grey monkeys had been climbing a grapevine into the clouds.

After a moment the window brightened as if the four panes of it had been stained with blood, and a quick ear might have been led to imagine the fire-imps calling and calling, clan joining clan, gathering to the colours. From the street, however, the house maintained its dark quiet, insisting to a passer-by that it was the safe dwelling of people who chose to retire early to tranquil dreams. No one could have heard this low droning of the gathering clans.

Suddenly the panes of the red window tinkled and crashed to the ground, and at other windows there suddenly reared other flames, like bloody spectres at the apertures of a haunted house. This outbreak had been well planned, as if by professional revolutionists.

A man's voice suddenly shouted: "Fire! Fire! Fire!" Hannigan had flung his pipe frenziedly from him because his lungs demanded room. He tumbled down from his perch, swung over the fence, and ran shouting toward the front door of the Trescotts'. Then he hammered on the door, using his fists as if they were mallets. Mrs. Trescott instantly came to one of the windows on the second floor. Afterward she knew she had been about to say, "The doctor is not at home, but if you will leave your name, I will let him know as soon as he comes."

Hannigan's bawling was for a minute incoherent, but she understood that it was not about croup.

"What?" she said, raising the window swiftly.

"Your house is on fire! You're all ablaze! Move quick if——" His cries were resounding in the street as if it were a cave of echoes. Many feet pattered swiftly on the stones. There was one man who ran with an almost fabulous speed. He wore lavender trousers. A straw hat with a bright silk band was held half crumpled in his hand.

As Henry reached the front door, Hannigan had just broken the lock with a kick. A thick cloud of smoke poured over them, and Henry, ducking his head, rushed into it. From Hannigan's clamour he knew only one thing, but it turned him blue with horror. In the hall a lick of flame had found the cord that supported "Signing the Declaration." The engraving slumped suddenly down at one end, and then dropped to the floor, where it burst with the sound of a bomb. The fire was already roaring like a winter wind among the pines.

At the head of the stairs Mrs. Trescott was waving her arms as if they were two reeds. "Jimmie! Save Jimmie!"

she screamed in Henry's face. He plunged past her and disappeared, taking the long-familiar routes among these upper chambers, where he had once held office as a sort of second assistant house-maid.

Hannigan had followed him up the stairs, and grappled the arm of the maniacal woman there. His face was black with rage. "You must come down," he bellowed.

She would only scream at him in reply: "Jimmie! Jimmie! Save Jimmie!" But he dragged her forth while she babbled at him.

As they swung out into the open air a man ran across the lawn and, seizing a shutter, pulled it from its hinges and flung it far out upon the grass. Then he frantically attacked the other shutters one by one. It was a kind of temporary insanity.

"Here, you," howled Hannigan, "hold Mrs. Trescott—and stop——"

The news had been telegraphed by a twist of the wrist of a neighbour who had gone to the fire-box at the corner, and the time when Hannigan and his charge struggled out of the house was the time when the whistle roared its hoarse night call, smiting the crowd in the park, causing the leader of the band, who was about to order the first triumphal clang of a military march, to let his hand drop slowly to his knees.

VII

Henry pawed awkwardly through the smoke in the upper halls. He had attempted to guide himself by the walls, but they were too hot. The paper was crimpling, and he ex-

pected at any moment to have a flame burst from under his hands.

"Jimmie!"

He did not call very loud, as if in fear that the humming flames below would overhear him.

"Jimmie! Oh, Jimmie!"

Stumbling and panting, he speedily reached the entrance to Jimmie's room and flung open the door. The little chamber had no smoke in it at all. It was faintly illuminated by a beautiful rosy light reflected circuitously from the flames that were consuming the house. The boy had apparently just been aroused by the noise. He sat in his bed, his lips apart, his eyes wide, while upon his little white-robed figure played caressingly the light from the fire. As the door flew open he had before him this apparition of his pal, a terror-stricken negro, all tousled and with wool scorching, who leaped upon him and bore him up in a blanket as if the whole affair were a case of kidnapping by a dreadful robber chief. Without waiting to go through the usual short but complete process of wrinkling up his face, Jimmie let out a gorgeous bawl, which resembled the expression of a calf's deepest terror. As Johnson, bearing him, reeled into the smoke of the hall, he flung his arms about his neck and buried his face in the blanket. He called twice in muffled tones: "Mam-ma! Mam-ma!"

When Johnson came to the top of the stairs with his burden, he took a quick step backward. Through the smoke that rolled to him he could see that the lower hall was all ablaze. He cried out then in a howl that resembled Jimmie's former achievement. His legs gained a frightful faculty of

bending sidewise. Swinging about precariously on these reedy legs, he made his way back slowly, back along the upper hall. From the way of him then, he had given up almost all idea of escaping from the burning house, and with it the desire. He was submitting, submitting because of his fathers, bending his mind in a most perfect slavery to this conflagration.

He now clutched Jimmie as unconsciously as when, running toward the house, he had clutched the hat with the bright silk band.

Suddenly he remembered a little private staircase which led from a bedroom to an apartment which the doctor had fitted up as a laboratory and work-house, where he used some of his leisure, and also hours when he might have been sleeping, in devoting himself to experiments which came in the way of his study and interest.

When Johnson recalled this stairway the submission to the blaze departed instantly. He had been perfectly familiar with it, but his confusion had destroyed the memory of it.

In his sudden momentary apathy there had been little that resembled fear, but now, as a way of safety came to him, the old frantic terror caught him. He was no longer creature to the flames, and he was afraid of the battle with them. It was a singular and swift set of alternations in which he feared twice without submission, and submitted once without fear.

"Jimmie!" he wailed, as he staggered on his way. He wished this little inanimate body at his breast to participate in his tremblings. But the child had lain limp and still during these headlong charges and counter-charges, and no sign came from him.

Johnson passed through two rooms and came to the head of the stairs. As he opened the door great billows of smoke poured out, but, gripping Jimmie closer, he plunged down through them. All manner of odours assailed him during this flight. They seemed to be alive with envy, hatred, and malice. At the entrance to the laboratory he confronted a strange spectacle. The room was like a garden in the region where might be burning flowers. Flames of violet, crimson, green, blue, orange, and purple were blooming everywhere. There was one blaze that was precisely the hue of a delicate coral. In another place was a mass that lay merely in phosphorescent inaction like a pile of emeralds. But all these marvels were to be seen dimly through clouds of heaving, turning, deadly smoke.

Johnson halted for a moment on the threshold. He cried out again in the negro wail that had in it the sadness of the swamps. Then he rushed across the room. An orange-coloured flame leaped like a panther at the lavender trousers. This animal bit deeply into Johnson. There was an explosion at one side, and suddenly before him there reared a delicate, trembling sapphire shape like a fairy lady. With a quiet smile she blocked his path and doomed him and Jimmie. Johnson shrieked, and then ducked in the manner of his race in fights. He aimed to pass under the left guard of the sapphire lady. But she was swifter than eagles, and her talons caught in him as he plunged past her. Bowing his head as if his neck had been struck, Johnson lurched forward, twisting this way and that way. He fell on his back. The still form in the blanket flung from his arms, rolled to the edge of the floor and beneath the window.

Johnson had fallen with his head at the base of an old-fashioned desk. There was a row of jars upon the top of this desk. For the most part, they were silent amid this rioting, but there was one which seemed to hold a scintillant and writhing serpent.

Suddenly the glass splintered, and a ruby-red snakelike thing poured its thick length out upon the top of the old desk. It coiled and hesitated, and then began to swim a languorous way down the mahogany slant. At the angle it waved its sizzling molten head to and fro over the closed eyes of the man beneath it. Then, in a moment, with a mystic impulse, it moved again, and the red snake flowed directly down into Johnson's upturned face.

Afterward the trail of this creature seemed to reek, and amid flames and low explosions droys like red-hot jewels pattered softly down it at leisurely intervals.

VIII

Suddenly all roads led to Dr. Trescott's. The whole town flowed toward one point. Chippeway Hose Company Number One toiled desperately up Bridge Street Hill even as the Tuscaroras came in an impetuous sweep down Niagara Avenue. Meanwhile the machine of the hook-and-ladder experts from across the creek was spinning on its way. The chief of the fire department had been playing poker in the rear room of Whiteley's cigar store, but at the first breath of the alarm he sprang through the door like a man escaping with the kitty.

In Whilomville, on these occasions, there was always a

number of people who instantly turned their attention to the bells in the churches and schoolhouses. The bells not only emphasized the alarm, but it was the habit to send these sounds rolling across the sky in a stirring brazen uproar until the flames were practically vanquished. There was also a kind of rivalry as to which bell should be made to produce the greatest din. Even the Valley Church, four miles away among the farms, had heard the voices of its brethren, and immediately added a quaint little yelp.

Dr. Trescott had been driving homeward, slowly smoking a cigar, and feeling glad that this last case was now in complete obedience to him, like a wild animal that he had subdued, when he heard the long whistle, and chirped to his horse under the unlicensed but perfectly distinct impression that a fire had broken out in Oakhurst, a new and rather high-flying suburb of the town which was at least two miles from his own home. But in the second blast and in the ensuing silence he read the designation of his own district. He was then only a few blocks from his house. He took out the whip and laid it lightly on the mare. Surprised and frightened at this extraordinary action, she leaped forward, and as the reins straightened like steel bands, the doctor leaned backward a trifle. When the mare whirled him up to the closed gate he was wondering whose house could be afire. The man who had rung the signal-box yelled something at him, but he already knew. He left the mare to her will.

In front of his door was a maniacal woman in a wrapper. "Ned!" she screamed at sight of him. "Jimmie! Save Jimmie!"

Trescott had grown hard and chill. "Where?" he said. "Where?"

Mrs. Trescott's voice began to bubble. "Up—up—up——" She pointed at the second-story windows.

Hannigan was already shouting: "Don't go in that way! You can't go in that way!"

Trescott ran around the corner of the house and disappeared from them. He knew from the view he had taken of the main hall that it would be impossible to ascend from there. His hopes were fastened now to the stairway which led from the laboratory. The door which opened from this room out upon the lawn was fastened with a bolt and lock, but he kicked close to the lock and then close to the bolt. The door with a loud crash flew back. The doctor recoiled from the roll of smoke, and then, bending low, he stepped into the garden of burning flowers. On the floor his stinging eyes could make out a form in a smouldering blanket near the window. Then, as he carried his son toward the door, he saw that the whole lawn seemed now alive with men and boys, the leaders in the great charge that the whole town was making. They seized him and his burden, and overpowered him in wet blankets and water.

But Hannigan was howling: "Johnson is in there yet! Henry Johnson is in there yet! He went in after the kid! Johnson is in there yet!"

These cries penetrated to the sleepy senses of Trescott, and he struggled with his captors, swearing, unknown to him and to them, all the deep blasphemies of his medical-student days. He rose to his feet and went again toward the door of the laboratory. They endeavoured to restrain him, although they were much affrighted at him.

But a young man who was a brakeman on the railway,

and lived in one of the rear streets near the Trescotts, had gone into the laboratory and brought forth a thing which he laid on the grass.

IX

THERE WERE hoarse commands from in front of the house. "Turn on your water, Five!" "Let 'er go, One!" The gathering crowd swayed this way and that way. The flames, towering high, cast a wild red light on their faces. There came the clangour of a gong from along some adjacent street. The crowd exclaimed at it. "Here comes Number Three!" "That's Three a-comin'!" A panting and irregular mob dashed into view, dragging a hose-cart. A cry of exultation arose from the little boys. "Here's Three!" The lads welcomed Never-Die Hose Company Number Three as if it was composed of a chariot dragged by a band of gods. The perspiring citizens flung themselves into the fray. The boys danced in impish joy at the displays of prowess. They acclaimed the approach of Number Two. They welcomed Number Four with cheers. They were so deeply moved by this whole affair that they bitterly guyed the late appearance of the hook-and-ladder company, whose heavy apparatus had almost stalled them on the Bridge Street hill. The lads hated and feared a fire, of course. They did not particularly want to have anybody's house burn, but still it was fine to see the gathering of the companies, and amid a great noise to watch their heroes perform all manner of prodigies.

They were divided into parties over the worth of different companies, and supported their creeds with no small vio-

lence. For instance, in that part of the little city where Number Four had its home it would be most daring for a boy to contend the superiority of any other company. Likewise, in another quarter, when a strange boy was asked which fire company was the best in Whilomville, he was expected to answer "Number One." Feuds, which the boys forgot and remembered according to chance or the importance of some recent event, existed all through the town.

They did not care much for John Shipley, the chief of the department. It was true that he went to a fire with the speed of a falling angel, but when there he invariably lapsed into a certain still mood which was almost a preoccupation, moving leisurely around the burning structure and surveying it, puffing meanwhile at a cigar. This quiet man, who even when life was in danger seldom raised his voice, was not much to their fancy. Now old Sykes Huntington, when he was chief, used to bellow continually like a bull and gesticulate in a sort of delirium. He was much finer as a spectacle than this Shipley, who viewed a fire with the same steadiness that he viewed a raise in a large jack-pot. The greater number of the boys could never understand why the members of these companies persisted in re-electing Shipley, although they often pretended to understand it, because "My father says" was a very formidable phrase in argument, and the fathers seemed almost unanimous in advocating Shipley.

At this time there was considerable discussion as to which company had got the first stream of water on the fire. Most of the boys claimed that Number Five owned that distinction, but there was a determined minority who contended

for Number One. Boys who were the blood adherents of other companies were obliged to choose between the two on this occasion, and the talk waxed warm.

But a great rumour went among the crowds. It was told with hushed voices. Afterward a reverent silence fell even upon the boys. Jimmie Trescott and Henry Johnson had been burned to death, and Dr. Trescott himself had been most savagely hurt. The crowd did not even feel the police pushing at them. They raised their eyes, shining now with awe, toward the high flames.

The man who had information was at his best. In low tones he described the whole affair. "That was the kid's room—in the corner there. He had measles or somethin', and this coon—Johnson—was a-settin' up with 'im, and Johnson got sleepy or somethin' and upset the lamp, and the doctor he was down in his office, and he came running up, and they all got burned together till they dragged 'em out."

Another man, always preserved for the deliverance of the final judgment, was saying: "Oh, they'll die sure. Burned to flinders. No chance. Hull lot of 'em. Anybody can see." The crowd concentrated its gaze still more closely upon these flags of fire which waved joyfully against the black sky. The bells of the town were clashing unceasingly.

A little procession moved across the lawn and toward the street. There were three cots, borne by twelve of the firemen. The police moved sternly, but it needed no effort of theirs to open a lane for this slow cortège. The men who bore the cots were well known to the crowd, but in this solemn parade during the ringing of the bells and the shouting,

and with the red glare upon the sky, they seemed utterly foreign, and Whilomville paid them a deep respect. Each man in this stretcher party had gained a reflected majesty. They were footmen to death, and the crowd made subtle obeisance to this august dignity derived from three prospective graves. One woman turned away with a shriek at sight of the covered body on the first stretcher, and people faced her suddenly in silent and mournful indignation. Otherwise there was barely a sound as these twelve important men with measured tread carried their burdens through the throng.

The little boys no longer discussed the merits of the different fire companies. For the greater part they had been routed. Only the more courageous viewed closely the three figures veiled in yellow blankets.

X

Old Judge Denning Hagenthorpe, who lived nearly opposite the Trescotts, had thrown his door wide open to receive the afflicted family. When it was publicly learned that the doctor and his son and the negro were still alive, it required a specially detailed policeman to prevent people from scaling the front porch and interviewing these sorely wounded. One old lady appeared with a miraculous poultice, and she quoted most damning Scripture to the officer when he said that she could not pass him. Throughout the night some lads old enough to be given privileges or to compel them from their mothers remained vigilantly upon the kerb in anticipation of a death or some such event. The reporter

of the *Morning Tribune* rode thither on his bicycle every hour until three o'clock.

Six of the ten doctors in Whilomville attended at Judge Hagenthorpe's house.

Almost at once they were able to know that Trescott's burns were not vitally important. The child would possibly be scarred badly, but his life was undoubtedly safe. As for the negro Henry Johnson, he could not live. His body was frightfully seared, but more than that, he now had no face. His face had simply been burned away.

Trescott was always asking news of the two other patients. In the morning he seemed fresh and strong, so they told him that Johnson was doomed. They then saw him stir on the bed, and sprang quickly to see if the bandages needed readjusting. In the sudden glance he threw from one to another he impressed them as being both leonine and impracticable.

The morning paper announced the death of Henry Johnson. It contained a long interview with Edward J. Hannigan, in which the latter described in full the performance of Johnson at the fire. There was also an editorial built from all the best words in the vocabulary of the staff. The town halted in its accustomed road of thought, and turned a reverent attention to the memory of this hostler. In the breasts of many people was the regret that they had not known enough to give him a hand and a lift when he was alive, and they judged themselves stupid and ungenerous for this failure.

The name of Henry Johnson became suddenly the title of a saint to the little boys. The one who thought of it first

could, by quoting it in an argument, at once overthrow his antagonist, whether it applied to the subject or whether it did not.

"Nigger, nigger, never die,
Black face and shiny eye."

Boys who had called this odious couplet in the rear of Johnson's march buried the fact at the bottom of their hearts.

Later in the day Miss Bella Farragut, of No. 7 Watermelon Alley, announced that she had been engaged to marry Mr. Henry Johnson.

XI

THE OLD JUDGE had a cane with an ivory head. He could never think at his best until he was leaning slightly on this stick and smoothing the white top with slow movements of his hands. It was also to him a kind of narcotic. If by any chance he mislaid it, he grew at once very irritable, and was likely to speak sharply to his sister, whose mental incapacity he had patiently endured for thirty years in the old mansion on Ontario Street. She was not at all aware of her brother's opinion of her endowments, and so it might be said that the judge had successfully dissembled for more than a quarter of a century, only risking the truth at the times when his cane was lost.

On a particular day the judge sat in his arm-chair on the porch. The sunshine sprinkled through the lilac bushes and poured great coins on the boards. The sparrows disputed in the trees that lined the pavements. The judge mused deeply, while his hands gently caressed the ivory head of his cane.

Finally he arose and entered the house, his brow still furrowed in a thoughtful frown. His stick thumped solemnly in regular beats. On the second floor he entered a room where Dr. Trescott was working about the bedside of Henry Johnson. The bandages on the negro's head allowed only one thing to appear—an eye, which unwinkingly stared at the judge. The latter spoke to Trescott on the condition of the patient. Afterward he evidently had something further to say, but he seemed to be kept from it by the scrutiny of the unwinking eye, at which he furtively glanced from time to time.

When Jimmie Trescott was sufficiently recovered, his mother had taken him to pay a visit to his grandparents in Connecticut. The doctor had remained to take care of his patients, but as a matter of truth he spent most of his time at Judge Hagenthorpe's house, where lay Henry Johnson. Here he slept and ate almost every meal in the long nights and days of his vigil.

At dinner, and away from the magic of the unwinking eye, the judge said, suddenly, "Trescott, do you think it is——" As Trescott paused expectantly, the judge fingered his knife. He said, thoughtfully, "No one wants to advance such ideas, but somehow I think that that poor fellow ought to die."

There was in Trescott's face at once a look of recognition, as if in this tangent of the judge he saw an old problem. He merely sighed and answered, "Who knows?" The words were spoken in a deep tone that gave them an elusive kind of significance.

The judge retreated to the cold manner of the bench.

"Perhaps we may not talk with propriety of this kind of action, but I am induced to say that you are performing a questionable charity in preserving this negro's life. As near as I can understand, he will hereafter be a monster, a perfect monster, and probably with an affected brain. No man can observe you as I have observed you and not know that it was a matter of conscience with you, but I am afraid, my friend, that it is one of the blunders of virtue." The judge had delivered his views with his habitual oratory. The last three words he spoke with a particular emphasis, as if the phrase was his discovery.

The doctor made a weary gesture. "He saved my boy's life."

"Yes," said the judge, swiftly—"yes, I know!"

"And what am I to do?" said Trescott, his eyes suddenly lighting like an outburst from smouldering peat. "What am I to do? He gave himself for—for Jimmie. What am I to do for him?"

The judge abased himself completely before these words. He lowered his eyes for a moment. He picked at his cucumbers.

Presently he braced himself straightly in his chair. "He will be your creation, you understand. He is purely your creation. Nature has very evidently given him up. He is dead. You are restoring him to life. You are making him, and he will be a monster, and with no mind."

"He will be what you like, judge," cried Trescott, in sudden polite fury. "He will be anything, but, by God! he saved my boy."

The judge interrupted in a voice trembling with emotion: "Trescott! Trescott! Don't I know?"

Trescott had subsided to a sullen mood. "Yes, you know," he answered, acidly; "but you don't know all about your own boy being saved from death." This was a perfectly childish allusion to the judge's bachelorhood. Trescott knew that the remark was infantile, but he seemed to take desperate delight in it.

But it passed the judge completely. It was not his spot.

"I am puzzled," said he, in profound thought. "I don't know what to say."

Trescott had become repentant. "Don't think I don't appreciate what you say, judge. But——"

"Of course!" responded the judge, quickly. "Of course."

"It——" began Trescott.

"Of course," said the judge.

In silence they resumed their dinner.

"Well," said the judge, ultimately, "it is hard for a man to know what to do."

"It is," said the doctor, fervidly.

There was another silence. It was broken by the judge: "Look here, Trescott; I don't want you to think——"

"No, certainly not," answered the doctor, earnestly.

"Well, I don't want you to think I would say anything to—— It was only that I thought that I might be able to suggest to you that—perhaps—the affair was a little dubious."

With an appearance of suddenly disclosing his real mental perturbation, the doctor said: "Well, what would you do? Would you kill him?" he asked, abruptly and sternly.

"Trescott, you fool," said the old man, gently.

"Oh, well, I know, judge, but then——" He turned red,

and spoke with new violence: "Say, he saved my boy—do you see? He saved my boy."

"You bet he did," cried the judge, with enthusiasm. "You bet he did." And they remained for a time gazing at each other, their faces illuminated with memories of a certain deed.

After another silence, the judge said, "It is hard for a man to know what to do."

XII

Late one evening Trescott, returning from a professional call, paused his buggy at the Hagenthorpe gate. He tied the mare to the old tin-covered post, and entered the house. Ultimately he appeared with a companion—a man who walked slowly and carefully, as if he were learning. He was wrapped to the heels in an old-fashioned ulster. They entered the buggy and drove away.

After a silence only broken by the swift and musical humming of the wheels on the smooth road, Trescott spoke. "Henry," he said, "I've got you a home here with old Alek Williams. You will have everything you want to eat and a good place to sleep, and I hope you will get along there all right. I will pay all your expenses, and come to see you as often as I can. If you don't get along, I want you to let me know as soon as possible, and then we will do what we can to make it better."

The dark figure at the doctor's side answered with a cheerful laugh. "These buggy wheels don' look like I washed 'em yestehday, docteh," he said.

Trescott hesitated for a moment, and then went on insistently, "I am taking you to Alek Williams, Henry, and I——"

The figure chuckled again. "No, 'deed! No, seh! Alek Williams don' know a hoss! 'Deed he don't. He don' know a hoss from a pig." The laugh that followed was like the rattle of pebbles.

Trescott turned and looked sternly and coldly at the dim form in the gloom from the buggy-top. "Henry," he said, "I didn't say anything about horses. I was saying——"

"Hoss? Hoss?" said the quavering voice from these near shadows. "Hoss? 'Deed I don' know all erbout a hoss! 'Deed I don't." There was a satirical chuckle.

At the end of three miles the mare slackened and the doctor leaned forward, peering, while holding tight reins. The wheels of the buggy bumped often over out-cropping boulders. A window shone forth, a simple square of topaz on a great black hillside. Four dogs charged the buggy with ferocity, and when it did not promptly retreat, they circled courageously around the flanks, baying. A door opened near the window in the hillside, and a man came and stood on a beach of yellow light.

"Yah! yah! You Roveh! You Susie! Come yah! Come yah this minnet!"

Trescott called across the dark sea of grass, "Hello, Alek!"

"Hello!"

"Come down here and show me where to drive."

The man plunged from the beach into the surf, and Trescott could then only trace his course by the fervid and polite ejaculations of a host who was somewhere approaching.

Presently Williams took the mare by the head and, uttering cries of welcome and scolding the swarming dogs, led the equipage toward the lights. When they halted at the door and Trescott was climbing out, Williams cried, "Will she stand, docteh?"

"She'll stand all right, but you better hold her for a minute. Now, Henry." The doctor turned and held both arms to the dark figure. It crawled to him painfully like a man going down a ladder. Williams took the mare away to be tied to a little tree, and when he returned he found them awaiting him in the gloom beyond the rays from the door.

He burst out then like a siphon pressed by a nervous thumb. "Hennery! Hennery, ma ol' frien'. Well, if I ain' glade. If I ain' glade!"

Trescott had taken the silent shape by the arm and led it forward into the full revelation of the light. "Well, now, Alek, you can take Henry and put him to bed, and in the morning I will——"

Near the end of this sentence old Williams had come front to front with Johnson. He gasped for a second, and then yelled the yell of a man stabbed in the heart.

For a fraction of a moment Trescott seemed to be looking for epithets. Then he roared: "You old black chump! You old black—— Shut up! Shut up! Do you hear?"

Williams obeyed instantly in the matter of his screams, but he continued in a lowered voice: "Ma Lode a' massy! Who'd ever think? Ma Lode a' massy!"

Trescott spoke again in the manner of a commander of a battalion. "Alek!"

The old negro again surrendered, but to himself he re-

peated in a whisper, "Ma Lode!" He was aghast and trembling.

As these three points of widening shadows approached the golden doorway a hale old negress appeared there, bowing. "Good-evenin', docteh! Good-evenin'! Come in! come in!" She had evidently just retired from a tempestuous struggle to place the room in order, but she was now bowing rapidly. She made the effort of a person swimming.

"Don't trouble yourself, Mary," said Trescott, entering. "I've brought Henry for you to take care of, and all you've got to do is to carry out what I tell you." Learning that he was not followed, he faced the door, and said, "Come in, Henry."

Johnson entered. "Whee!" shrieked Mrs. Williams. She almost achieved a back somersault. Six young members of the tribe of Williams made a simultaneous plunge for a position behind the stove, and formed a wailing heap.

XIII

"You know very well that you and your family lived usually on less than three dollars a week, and now that Dr. Trescott pays you five dollars a week for Johnson's board, you live like millionaires. You haven't done a stroke of work since Johnson began to board with you—everybody knows that—and so what are you kicking about?"

The judge sat in his chair on the porch, fondling his cane, and gazing down at old Williams, who stood under the lilac bushes. "Yes, I know, jedge," said the negro, wagging his head in a puzzled manner. "'Tain't like as if I didn't 'preciate what the docteh done, but—but—well, yeh see,

jedge," he added, gaining a new impetus, "it's—it's hard wuk. This ol' man nev' did wuk so hard. Lode, no."

"Don't talk such nonsense, Alek," spoke the judge, sharply. "You have never really worked in your life—anyhow, enough to support a family of sparrows—and now when you are in a more prosperous condition than ever before, you come around talking like an old fool."

The negro began to scratch his head. "Yeh see, jedge," he said at last, "my ol' 'ooman she cain't 'ceive no lady callahs, nohow."

"Hang lady callers!" said the judge, irascibly. "If you have flour in the barrel and meat in the pot, your wife can get along without receiving lady callers, can't she?"

"But they won't come ainyhow, jedge," replied Williams, with an air of still deeper stupefaction. "Noner ma wife's frien's ner noner ma frien's 'll come near ma res'dence."

"Well, let them stay home if they are such silly people."

The old negro seemed to be seeking a way to elude this argument, but, evidently finding none, he was about to shuffle meekly off. He halted, however. "Jedge," said he, "ma ol' 'ooman's near driv' abstracted."

"Your old woman is an idiot," responded the judge.

Williams came very close and peered solemnly through a branch of lilac. "Jedge," he whispered, "the chillens."

"What about them?"

Dropping his voice to funereal depths, Williams said, "They—they cain't eat."

"Can't eat!" scoffed the judge, loudly. "Can't eat! You must think I am as big an old fool as you are. Can't eat—the little rascals! What's to prevent them from eating?"

In answer, Williams said, with mournful emphasis, "Hennery." Moved with a kind of satisfaction at his tragic use of the name, he remained staring at the judge for a sign of its effect.

The judge made a gesture of irritation. "Come, now, you old scoundrel, don't beat around the bush any more. What are you up to? What do you want? Speak out like a man, and don't give me any more of this tiresome rigamarole."

"I ain't er-beatin' round 'bout nuffin, jedge," replied Williams, indignantly. "No, seh; I say whatter got to say right out. 'Deed I do."

"Well, say it, then."

"Jedge," began the negro, taking off his hat and switching his knee with it, "Lode knows I'd do jes 'bout as much fer five dollehs er week as ainy cul'd man, but—but this yere business is awful, jedge. I raikon 'ain't been no sleep in—in my house sence docteh done fetch 'im."

"Well, what do you propose to do about it?"

Williams lifted his eyes from the ground and gazed off through the trees. "Raikon I got good appetite, an' sleep jes' like er dog, but he—he's done broke me all up. 'Tain' no good, nohow. I wake up in the night; I hear 'im, mebbe, er-whimperin' an' er-whimperin', an' I sneak an' I sneak until I try th' do' to see if he locked in. An' he keep me er-puzzlin' an' er-quakin' all night long. Don't know how 'll do in th' winter. Can't let 'im out where th' chillen is. He'll done freeze where he is now." Williams spoke these sentences as if he were talking to himself. After a silence of deep reflection he continued: "Folks go round sayin' he ain't Hennery Johnson at all. They say he's er devil!"

"What?" cried the judge.

"Yesseh," repeated Williams, in tones of injury, as if his veracity had been challenged. "Yesseh. I'm er-tellin' it to yeh straight, jedge. Plenty cul'd folks up my way say it is a devil."

"Well, you don't think so yourself, do you?"

"No. 'Tain't no devil. It's Hennery Johnson."

"Well, then, what is the matter with you? You don't care what a lot of foolish people say. Go on 'tending to your business, and pay no attention to such idle nonsense."

"'Tis nonsense, jedge; but he *looks* like er devil."

"What do you care what he looks like?" demanded the judge.

"Ma rent is two dollehs and er half er month," said Williams, slowly.

"It might just as well be ten thousand dollars a month," responded the judge. "You never pay it, anyhow."

"Then, anoth' thing," continued Williams, in his reflective tone. "If he was all right in his haid I could stan' it; but, jedge, he's crazier 'n er loon. Then when he looks like er devil, an' done skears all ma frien's away, an' ma chillens cain't eat, an' ma ole 'ooman jes' raisin' Cain all the time, an' ma rent two dollehs an' er half er month, an' him not right in his haid, it seems like five dollehs er week——"

The judge's stick came down sharply and suddenly upon the floor of the porch. "There," he said, "I thought that was what you were driving at."

Williams began swinging his head from side to side in the strange racial mannerism. "Now hol' on a minnet, jedge," he said, defensively. "'Tain't like as if I didn't 'preciate

what the docteh done. 'Tain't that. Docteh Trescott is er kind man, an' 'tain't like as if I didn't 'preciate what he done; but—but——"

"But what? You are getting painful, Alek. Now tell me this: did you ever have five dollars a week regularly before in your life?"

Williams at once drew himself up with great dignity, but in the pause after that question he drooped gradually to another attitude. In the end he answered, heroically: "No, jedge, I 'ain't. An' 'tain't like as if I was er-sayin' five dollehs wasn't er lot er money for a man like me. But, jedge, what er man oughter git fer this kinder wuk is er salary. Yesseh, jedge," he repeated, with a great impressive gesture; "fer this kinder wuk er man oughter git er Salary." He laid a terrible emphasis upon the final word.

The judge laughed. "I know Dr. Trescott's mind concerning this affair, Alek; and if you are dissatisfied with your boarder, he is quite ready to move him to some other place; so, if you care to leave word with me that you are tired of the arrangement and wish it changed, he will come and take Johnson away."

Williams scratched his head again in deep perplexity. "Five dollehs is er big price fer bo'd, but 'tain't no big price fer the bo'd of er crazy man," he said, finally.

"What do you think you ought to get?" asked the judge.

"Well," answered Alek, in the manner of one deep in a balancing of the scales, "he looks like er devil, an' done skears e'rybody, an' ma chillens cain't eat, an' I cain't sleep, an' he ain't right in his haid, an'——"

"You told me all those things."

After scratching his wool, and beating his knee with his hat, and gazing off through the trees and down at the ground, Williams said, as he kicked nervously at the gravel, "Well, jedge, I think it is wuth——" He stuttered.

"Worth what?"

"Six dollehs," answered Williams, in a desperate outburst.

The judge lay back in his great arm-chair and went through all the motions of a man laughing heartily, but he made no sound save a slight cough. Williams had been watching him with apprehension.

"Well," said the judge, "do you call six dollars a salary?"

"No, seh," promptly responded Williams. "'Tain't a salary. No, 'deed! 'Tain't a salary." He looked with some anger upon the man who questioned his intelligence in this way.

"Well, supposing your children can't eat?"

"I——"

"And supposing he looks like a devil? And supposing all those things continue? Would you be satisfied with six dollars a week?"

Recollections seemed to throng in Williams's mind at these interrogations, and he answered dubiously. "Of co'se a man who ain't right in his haid, an' looks like er devil —— But six dollehs——" After these two attempts at a sentence Williams suddenly appeared as an orator, with a great shiny palm waving in the air. "I tell yeh, jedge, six dollehs is six dollehs, but if I git six dollehs fer bo'ding Hennery Johnson, I uhns it! I uhns it!"

"I don't doubt that you earn six dollars for every week's work you do," said the judge.

"Well, if I bo'd Hennery Johnson fer six dollehs er week, I uhns it! I uhns it!" cried Williams, wildly.

XIV

Reifsnyder's assistant had gone to his supper, and the owner of the shop was trying to placate four men who wished to be shaved at once. Reifsnyder was very garrulous—a fact which made him rather remarkable among barbers, who, as a class, are austerely speechless, having been taught silence by the hammering reiteration of a tradition. It is the customers who talk in the ordinary event.

As Reifsnyder waved his razor down the cheek of a man in the chair, he turned often to cool the impatience of the others with pleasant talk, which they did not particularly heed.

"Oh, he should have let him die," said Bainbridge, a railway engineer, finally replying to one of the barber's orations. "Shut up, Reif, and go on with your business!"

Instead, Reifsnyder paused shaving entirely, and turned to front the speaker. "Let him die?" he demanded. "How vas that? How can you let a man die?"

"By letting him die, you chump," said the engineer. The others laughed a little, and Reifsnyder turned at once to his work, sullenly, as a man overwhelmed by the derision of numbers.

"How vas that?" he grumbled later. "How can you let a man die when he vas done so much for you?"

"'When he vas done so much for you'?" repeated Bain-

bridge. "You better shave some people. How vas that? Maybe this ain't a barber shop?"

A man hitherto silent now said, "If I had been the doctor, I would have done the same thing."

"Of course," said Reifsnyder. "Any man vould do it. Any man that vas not like you, you—old—flint-hearted—fish." He had sought the final words with painful care, and he delivered the collection triumphantly at Bainbridge. The engineer laughed.

The man in the chair now lifted himself higher, while Reifsnyder began an elaborate ceremony of anointing and combing his hair. Now free to join comfortably in the talk, the man said: "They say he is the most terrible thing in the world. Young Johnnie Bernard—that drives the grocery wagon—saw him up at Alek Williams's shanty, and he says he couldn't eat anything for two days."

"Chee!" said Reifsnyder.

"Well, what makes him so terrible?" asked another.

"Because he hasn't got any face," replied the barber and the engineer in duet.

"Hasn't got any face!" repeated the man. "How can he do without any face?"

> "He has no face in the front of his head,
> In the place where his face ought to grow."

Bainbridge sang these lines pathetically as he arose and hung his hat on a hook. The man in the chair was about to abdicate in his favour. "Get a gait on you now," he said to Reifsnyder. "I go out at 7.31."

As the barber foamed the lather on the cheeks of the en-

gineer he seemed to be thinking heavily. Then suddenly he burst out. "How would you like to be with no face?" he cried to the assemblage.

"Oh, if I had to have a face like yours——" answered one customer.

Bainbridge's voice came from a sea of lather. "You're kicking because, if losing faces became popular, you'd have to go out of business."

"I don't think it will become so much popular," said Reifsnyder.

"Not if it's got to be taken off in the way his was taken off," said another man. "I'd rather keep mine, if you don't mind."

"I guess so!" cried the barber. "Just think!"

The shaving of Bainbridge had arrived at a time of comparative liberty for him. "I wonder what the doctor says to himself?" he observed. "He may be sorry he made him live."

"It was the only thing he could do," replied a man. The others seemed to agree with him.

"Supposing you were in his place," said one, "and Johnson had saved your kid. What would you do?"

"Certainly!"

"Of course! You would do anything on earth for him. You'd take all the trouble in the world for him. And spend your last dollar on him. Well, then?"

"I wonder how it feels to be without any face?" said Reifsnyder, musingly.

The man who had previously spoken, feeling that he had expressed himself well, repeated the whole thing. "You would

do anything on earth for him. You'd take all the trouble in the world for him. And spend your last dollar on him. Well, then?"

"No, but look," said Reifsnyder; "supposing you don't got a face!"

XV

As soon as Williams was hidden from the view of the old judge he began to gesture and talk to himself. An elation had evidently penetrated to his vitals, and caused him to dilate as if he had been filled with gas. He snapped his fingers in the air, and whistled fragments of triumphal music. At times, in his progress toward his shanty, he indulged in a shuffling movement that was really a dance. It was to be learned from the intermediate monologue that he had emerged from his trials laurelled and proud. He was the unconquerable Alexander Williams. Nothing could exceed the bold self-reliance of his manner. His kingly stride, his heroic song, the derisive flourish of his hands—all betokened a man who had successfully defied the world.

On his way he saw Zeke Paterson coming to town. They hailed each other at a distance of fifty yards.

"How do, Broth' Paterson?"

"How do, Broth' Williams?"

They were both deacons.

"Is you' folks well, Broth' Paterson?"

"Middlin', middlin'. How's you' folks, Broth' Williams?"

Neither of them had slowed his pace in the smallest degree. They had simply begun this talk when a considerable

space separated them, continued it as they passed, and added polite questions as they drifted steadily apart. Williams's mind seemed to be a balloon. He had been so inflated that he had not noticed that Paterson had definitely shied into the dry ditch as they came to the point of ordinary contact.

Afterward, as he went a lonely way, he burst out again in song and pantomimic celebration of his estate. His feet moved in prancing steps.

When he came in sight of his cabin, the fields were bathed in a blue dusk, and the light in the window was pale. Cavorting and gesticulating, he gazed joyfully for some moments upon this light. Then suddenly another idea seemed to attack his mind, and he stopped, with an air of being suddenly dampened. In the end he approached his home as if it were the fortress of an enemy.

Some dogs disputed his advance for a loud moment, and then, discovering their lord, slunk away embarrassed. His reproaches were addressed to them in muffled tones.

Arriving at the door, he pushed it open with the timidity of a new thief. He thrust his head cautiously sidewise, and his eyes met the eyes of his wife, who sat by the table, the lamplight defining a half of her face. "Sh!" he said, uselessly. His glance travelled swiftly to the inner door which shielded the one bed-chamber. The pickaninnies, strewn upon the floor of the living-room, were softly snoring. After a hearty meal they had promptly dispersed themselves about the place and gone to sleep. "Sh!" said Williams again to his motionless and silent wife. He had allowed only his head to appear. His wife, with one hand upon the edge of the

table and the other at her knee, was regarding him with wide eyes and parted lips as if he were a spectre. She looked to be one who was living in terror, and even the familiar face at the door had thrilled her because it had come suddenly.

Williams broke the tense silence. "Is he all right?" he whispered, waving his eyes toward the inner door. Following his glance timorously, his wife nodded, and in a low tone answered: "I raikon he's done gone t' sleep."

Williams then slunk noiselessly across his threshold.

He lifted a chair, and with infinite care placed it so that it faced the dreaded inner door. His wife moved slightly, so as to also squarely face it. A silence came upon them in which they seemed to be waiting for a calamity, pealing and deadly.

Williams finally coughed behind his hand. His wife started, and looked upon him in alarm. "'Pears like he done gwine keep quiet ter-night," he breathed. They continually pointed their speech and their looks at the inner door, paying it the homage due to a corpse or a phantom. Another long stillness followed this sentence. Their eyes shone white and wide. A wagon rattled down the distant road. From their chairs they looked at the window, and the effect of the light in the cabin was a presentation of an intensely black and solemn night. The old woman adopted the attitude used always in church at funerals. At times she seemed to be upon the point of breaking out in prayer.

"He mighty quiet ter-night," whispered Williams. "Was he good ter-day?" For answer his wife raised her eyes to the ceiling in the supplication of Job. Williams moved rest-

lessly. Finally he tiptoed to the door. He knelt slowly and without a sound, and placed his ear near the keyhole. Hearing a noise behind him, he turned quickly. His wife was staring at him aghast. She stood in front of the stove, and her arms were spread out in the natural movement to protect all her sleeping ducklings.

But Williams arose without having touched the door. "I raikon he er-sleep," he said, fingering his wool. He debated with himself for some time. During this interval his wife remained, a great fat statue of a mother shielding her children.

It was plain that his mind was swept suddenly by a wave of temerity. With a sounding step he moved toward the door. His fingers were almost upon the knob when he swiftly ducked and dodged away, clapping his hands to the back of his head. It was as if the portal had threatened him. There was a little tumult near the stove, where Mrs. Williams's desperate retreat had involved her feet with the prostrate children.

After the panic Williams bore traces of a feeling of shame. He returned to the charge. He firmly grasped the knob with his left hand, and with his other hand turned the key in the lock. He pushed the door, and as it swung portentously open he sprang nimbly to one side like the fearful slave liberating the lion. Near the stove a group had formed, the terror-stricken mother, with her arms stretched, and the aroused children clinging frenziedly to her skirts.

The light streamed after the swinging door, and disclosed a room six feet one way and six feet the other way. It was small enough to enable the radiance to lay it plain. Wil-

liams peered warily around the corner made by the doorpost.

Suddenly he advanced, retired, and advanced again with a howl. His palsied family had expected him to spring backward, and at his howl they heaped themselves wondrously. But Williams simply stood in the little room emitting his howls before an open window. "He's gone! He's gone! He's gone!" His eye and his hand had speedily proved the fact. He had even thrown open a little cupboard.

Presently he came flying out. He grabbed his hat and hurled the outer door back upon its hinges. Then he tumbled headlong into the night. He was yelling: "Docteh Trescott! Docteh Trescott!" He ran wildly through the fields and galloped in the direction of town. He continued to call to Trescott, as if the latter was within easy hearing. It was as if Trescott was poised in the contemplative sky over the running negro, and could heed this reaching voice—"Docteh Trescott!"

In the cabin, Mrs. Williams, supported by relays from the battalion of children, stood quaking watch until the truth of daylight came as a reinforcement and made them arrogant, strutting, swashbuckler children and a mother who proclaimed her illimitable courage.

XVI

Theresa Page was giving a party. It was the outcome of a long series of arguments addressed to her mother, which had been overheard in part by her father. He had at last

said five words, "Oh, let her have it." The mother had then gladly capitulated.

Theresa had written nineteen invitations, and distributed them at recess to her schoolmates. Later her mother had composed five large cakes, and still later a vast amount of lemonade.

So the nine little girls and the ten little boys sat quite primly in the dining-room, while Theresa and her mother plied them with cake and lemonade, and also with ice-cream. This primness sat now quite strangely upon them. It was owing to the presence of Mrs. Page. Previously in the parlour alone with their games they had overturned a chair; the boys had let more or less of their hoodlum spirit shine forth. But when circumstances could be possibly magnified to warrant it, the girls made the boys victims of an insufferable pride, snubbing them mercilessly. So in the dining-room they resembled a class at Sunday-school, if it were not for the subterranean smiles, gestures, rebuffs, and poutings which stamped the affair as a children's party.

Two little girls of this subdued gathering were planted in a settle with their backs to the broad window. They were beaming lovingly upon each other with an effect of scorning the boys.

Hearing a noise behind her at the window, one little girl turned to face it. Instantly she screamed and sprang away, covering her face with her hands. "What was it? What was it?" cried every one in a roar. Some slight movement of the eyes of the weeping and shuddering child informed the company that she had been frightened by an appearance at the window. At once they all faced the imperturbable window,

and for a moment there was a silence. An astute lad made an immediate census of the other lads. The prank of slipping out and looming spectrally at a window was too venerable. But the little boys were all present and astonished.

As they recovered their minds they uttered warlike cries, and through a side door sallied rapidly out against the terror. They vied with each other in daring.

None wished particularly to encounter a dragon in the darkness of the garden, but there could be no faltering when the fair ones in the dining-room were present. Calling to each other in stern voices, they went dragooning over the lawn, attacking the shadows with ferocity, but still with the caution of reasonable beings. They found, however, nothing new to the peace of the night. Of course there was a lad who told a great lie. He described a grim figure, bending low and slinking off along the fence. He gave a number of details, rendering his lie more splendid by a repetition of certain forms which he recalled from romances. For instance, he insisted that he had heard the creature emit a hollow laugh.

Inside the house the little girl who had raised the alarm was still shuddering and weeping. With the utmost difficulty was she brought to a state approximating calmness by Mrs. Page. Then she wanted to go home at once.

Page entered the house at this time. He had exiled himself until he concluded that this children's party was finished and gone. He was obliged to escort the little girl home because she screamed again when they opened the door and she saw the night.

She was not coherent even to her mother. Was it a man? She didn't know. It was simply a thing, a dreadful thing.

XVII

In Watermelon Alley the Farraguts were spending their evening as usual on the little rickety porch. Sometimes they howled gossip to other people on other rickety porches. The thin wail of a baby arose from a near house. A man had a terrific altercation with his wife, to which the alley paid no attention at all.

There appeared suddenly before the Farraguts a monster making a low and sweeping bow. There was an instant's pause, and then occurred something that resembled the effect of an upheaval of the earth's surface. The old woman hurled herself backward with a dreadful cry. Young Sim had been perched gracefully on a railing. At sight of the monster he simply fell over it to the ground. He made no sound, his eyes stuck out, his nerveless hands tried to grapple the rail to prevent a tumble, and then he vanished. Bella, blubbering, and with her hair suddenly and mysteriously dishevelled, was crawling on her hands and knees fearsomely up the steps.

Standing before this wreck of a family gathering, the monster continued to bow. It even raised a deprecatory claw. "Don' make no botheration 'bout me, Miss Fa'gut," it said, politely. "No, 'deed. I jes' drap in ter ax if yer well this evenin', Miss Fa'gut. Don' make no botheration. No, 'deed. I gwine ax you to go to er daince with me, Miss Fa'gut. I ax you if I can have the magnifercent gratitude of you' company on that 'casion, Miss Fa'gut."

The girl cast a miserable glance behind her. She was still

crawling away. On the ground beside the porch young Sim raised a strange bleat, which expressed both his fright and his lack of wind. Presently the monster, with a fashionable amble, ascended the steps after the girl.

She grovelled in a corner of the room as the creature took a chair. It seated itself very elegantly on the edge. It held an old cap in both hands. "Don' make no botheration, Miss Fa'gut. Don' make no botheration. No, 'deed. I jes' drap in ter ax you if you won' do me the proud of acceptin' ma humble invitation to er daince, Miss Fa'gut."

She shielded her eyes with her arms and tried to crawl past it, but the genial monster blocked the way. "I jes' drap in ter ax you 'bout er daince, Miss Fa'gut. I ax you if I kin have the magnifercent gratitude of you' company on that 'casion, Miss Fa'gut."

In a last outbreak of despair, the girl, shuddering and wailing, threw herself face downward on the floor, while the monster sat on the edge of the chair gabbling courteous invitations, and holding the old hat daintily to his stomach.

At the back of the house, Mrs. Farragut, who was of enormous weight, and who for eight years had done little more than sit in an arm-chair and describe her various ailments, had with speed and agility scaled a high board fence.

XVIII

The black mass in the middle of Trescott's property was hardly allowed to cool before the builders were at work on another house. It had sprung upward at a fabulous rate. It was like a magical composition born of the ashes. The doctor's

office was the first part to be completed, and he had already moved in his new books and instruments and medicines.

Trescott sat before his desk when the chief of police arrived. "Well, we found him," said the latter.

"Did you?" cried the doctor. "Where?"

"Shambling around the streets at daylight this morning. I'll be blamed if I can figure on where he passed the night."

"Where is he now?"

"Oh, we jugged him. I didn't know what else to do with him. That's what I want you to tell me. Of course we can't keep him. No charge could be made, you know.'

"I'll come down and get him."

The official grinned retrospectively. "Must say he had a fine career while he was out. First thing he did was to break up a children's party at Page's. Then he went to Watermelon Alley. Whoo! He stampeded the whole outfit. Men, women, and children running pell-mell, and yelling. They say one old woman broke her leg, or something, shinning over a fence. Then he went right out on the main street, and an Irish girl threw a fit, and there was a sort of a riot. He began to run, and a big crowd chased him, firing rocks. But he gave them the slip somehow down there by the foundry and in the railroad yard. We looked for him all night, but couldn't find him."

"Was he hurt any? Did anybody hit him with a stone?"

"Guess there isn't much of him to hurt any more, is there? Guess he's been hurt up to the limit. No. They never touched him. Of course nobody really wanted to hit him, but you know how a crowd gets. It's like—it's like——"

"Yes, I know."

For a moment the chief of the police looked reflectively at the floor. Then he spoke hesitatingly. "You know Jake Winter's little girl was the one that he scared at the party. She is pretty sick, they say."

"Is she? Why, they didn't call me. I always attend the Winter family."

"No? Didn't they?" asked the chief, slowly. "Well—you know—Winter is—well, Winter has gone clean crazy over this business. He wanted—he wanted to have you arrested."

"Have me arrested? The idiot! What in the name of wonder could he have me arrested for?"

"Of course. He is a fool. I told him to keep his trap shut. But then you know how he'll go all over town yapping about the thing. I thought I'd better tip you."

"Oh, he is of no consequence; but then, of course, I'm obliged to you, Sam."

"That's all right. Well, you'll be down to-night and take him out, eh? You'll get a good welcome from the jailer. He don't like his job for a cent. He says you can have your man whenever you want him. He's got no use for him."

"But what is this business of Winter's about having me arrested?"

"Oh, it's a lot of chin about your having no right to allow this—this—this man to be at large. But I told him to tend to his own business. Only I thought I'd better let you know. And I might as well say right now, doctor, that there is a good deal of talk about this thing. If I were you, I'd come to the jail pretty late at night, because there is likely to be a crowd around the door, and I'd bring a—er—mask, or some kind of a veil, anyhow."

XIX

Martha Goodwin was single, and well along into the thin years. She lived with her married sister in Whilomville. She performed nearly all the house-work in exchange for the privilege of existence. Every one tacitly recognized her labour as a form of penance for the early end of her betrothed, who had died of smallpox, which he had not caught from her.

But despite the strenuous and unceasing workaday of her life, she was a woman of great mind. She had adamantine opinions upon the situation in Armenia, the condition of women in China, the flirtation between Mrs. Minster of Niagara Avenue and young Griscom, the conflict in the Bible class of the Baptist Sunday-school, the duty of the United States toward the Cuban insurgents, and many other colossal matters. Her fullest experience of violence was gained on an occasion when she had seen a hound clubbed, but in the plan which she had made for the reform of the world she advocated drastic measures. For instance, she contended that all the Turks should be pushed into the sea and drowned, and that Mrs. Minster and young Griscom should be hanged side by side on twin gallows. In fact, this woman of peace, who had seen only peace, argued constantly for a creed of illimitable ferocity. She was invulnerable on these questions, because eventually she overrode all opponents with a sniff. This sniff was an active force. It was to her antagonists like a bang over the head, and none was known to recover from this expression of exalted con-

tempt. It left them windless and conquered. They never again came forward as candidates for suppression. And Martha walked her kitchen with a stern brow, an invincible being like Napoleon.

Nevertheless her acquaintances, from the pain of their defeats, had been long in secret revolt. It was in no wise a conspiracy, because they did not care to state their open rebellion, but nevertheless it was understood that any woman who could not coincide with one of Martha's contentions was entitled to the support of others in the small circle. It amounted to an arrangement by which all were required to disbelieve any theory for which Martha fought. This, however, did not prevent them from speaking of her mind with profound respect.

Two people bore the brunt of her ability. Her sister Kate was visibly afraid of her, while Carrie Dungen sailed across from her kitchen to sit respectfully at Martha's feet and learn the business of the world. To be sure, afterward, under another sun, she always laughed at Martha and pretended to deride her ideas, but in the presence of the sovereign she always remained silent or admiring. Kate, the sister, was of no consequence at all. Her principal delusion was that she did all the work in the upstairs rooms of the house, while Martha did it downstairs. The truth was seen only by the husband, who treated Martha with a kindness that was half banter, half deference. Martha herself had no suspicion that she was the only pillar of the domestic edifice. The situation was without definitions. Martha made definitions, but she devoted them entirely to the Armenians and Griscom and the Chinese and other subjects. Her dreams,

which in early days had been of love, of meadows and the shade of trees, of the face of a man, were now involved otherwise, and they were companioned in the kitchen curiously, Cuba, the hot-water kettle, Armenia, the washing of the dishes, and the whole thing being jumbled. In regard to social misdemeanours, she who was simply the mausoleum of a dead passion was probably the most savage critic in town. This unknown woman, hidden in a kitchen as in a well, was sure to have a considerable effect of the one kind or the other in the life of the town. Every time it moved a yard, she had personally contributed an inch. She could hammer so stoutly upon the door of a proposition that it would break from its hinges and fall upon her, but at any rate it moved. She was an engine, and the fact that she did not know that she was an engine contributed largely to the effect. One reason that she was formidable was that she did not even imagine that she was formidable. She remained a weak, innocent, and pig-headed creature, who alone would defy the universe if she thought the universe merited this proceeding.

One day Carrie Dungen came across from her kitchen with speed. She had a great deal of grist. "Oh," she cried, "Henry Johnson got away from where they was keeping him, and came to town last night, and scared everybody almost to death."

Martha was shining a dish-pan, polishing madly. No reasonable person could see cause for this operation, because the pan already glistened like silver. "Well!" she ejaculated. She imparted to the word a deep meaning. "This, my prophecy, has come to pass." It was a habit.

The overplus of information was choking Carrie. Before she could go on she was obliged to struggle for a moment. "And, oh, little Sadie Winter is awful sick, and they say Jake Winter was around this morning trying to get Doctor Trescott arrested. And poor old Mrs. Farragut sprained her ankle in trying to climb a fence. And there's a crowd around the jail all the time. They put Henry in jail because they didn't know what else to do with him, I guess. They say he is perfectly terrible."

Martha finally released the dish-pan and confronted the headlong speaker. "Well!" she said again, poising a great brown rag. Kate had heard the excited new-comer, and drifted down from the novel in her room. She was a shivery little woman. Her shoulder-blades seemed to be two panes of ice, for she was constantly shrugging and shrugging. "Serves him right if he was to lose all his patients," she said suddenly, in blood-thirsty tones. She snipped her words out as if her lips were scissors.

"Well, he's likely to," shouted Carrie Dungen. "Don't a lot of people say that they won't have him any more? If you're sick and nervous, Doctor Trescott would scare the life out of you, wouldn't he? He would me. I'd keep thinking."

Martha, stalking to and fro, sometimes surveyed the two other women with a contemplative frown.

XX

After the return from Connecticut, little Jimmie was at first much afraid of the monster who lived in the room over the carriage-house. He could not identify it in any way.

Gradually, however, his fear dwindled under the influence of a weird fascination. He sidled into closer and closer relations with it.

One time the monster was seated on a box behind the stable basking in the rays of the afternoon sun. A heavy crêpe veil was swathed about its head.

Little Jimmie and many companions came around the corner of the stable. They were all in what was popularly known as the baby class, and consequently escaped from school a half-hour before the other children. They halted abruptly at sight of the figure on the box. Jimmie waved his hand with the air of a proprietor.

"There he is," he said.

"O-o-o!" murmured all the little boys—"o-o-o!" They shrank back and grouped according to courage or experience, as at the sound the monster slowly turned its head. Jimmie had remained in the van alone. "Don't be afraid! I won't let him hurt you," he said, delighted.

"Huh!" they replied, contemptuously. "We ain't afraid."

Jimmie seemed to reap all the joys of the owner and exhibitor of one of the world's marvels, while his audience remained at a distance—awed and entranced, fearful and envious.

One of them addressed Jimmie gloomily. "Bet you dassent walk right up to him." He was an older boy than Jimmie, and habitually oppressed him to a small degree. This new social elevation of the smaller lad probably seemed revolutionary to him.

"Huh!" said Jimmie, with deep scorn. "Dassent I? Dassent I, hey? Dassent I?"

The group was immensely excited. It turned its eyes upon the boy that Jimmie addressed. "No, you dassent," he said, stolidly, facing a moral defeat. He could see that Jimmie was resolved. "No, you dassent," he repeated, doggedly.

"Ho?" cried Jimmie. "You just watch!—you just watch!"

Amid a silence he turned and marched toward the monster. But possibly the palpable wariness of his companions had an effect upon him that weighed more than his previous experience, for suddenly, when near to the monster, he halted dubiously. But his playmates immediately uttered a derisive shout, and it seemed to force him forward. He went to the monster and laid his hand delicately on its shoulder. "Hello, Henry," he said, in a voice that trembled a trifle. The monster was crooning a weird line of negro melody that was scarcely more than a thread of sound, and it paid no heed to the boy.

Jimmie strutted back to his companions. They acclaimed him and hooted his opponent. Amid this clamour the larger boy with difficulty preserved a dignified attitude.

"I dassent, dassent I?" said Jimmie to him. "Now, you're so smart, let's see you do it!"

This challenge brought forth renewed taunts from the others. The larger boy puffed out his cheeks. "Well, I ain't afraid," he explained, sullenly. He had made a mistake in diplomacy, and now his small enemies were tumbling his prestige all about his ears. They crowed like roosters and bleated like lambs, and made many other noises which were supposed to bury him in ridicule and dishonour. "Well, I ain't afraid," he continued to explain through the din.

Jimmie, the hero of the mob, was pitiless. "You ain't

afraid, hey?" he sneered. "If you ain't afraid, go do it, then."

"Well, I would if I wanted to," the other retorted. His eyes wore an expression of profound misery, but he preserved steadily other portions of a pot-valiant air. He suddenly faced one of his persecutors. "If you're so smart, why don't you go do it?" This persecutor sank promptly through the group to the rear. The incident gave the badgered one a breathing-spell, and for a moment even turned the derision in another direction. He took advantage of his interval. "I'll do it if anybody else will," he announced, swaggering to and fro.

Candidates for the adventure did not come forward. To defend themselves from this counter-charge, the other boys again set up their crowing and bleating. For a while they would hear nothing from him. Each time he opened his lips their chorus of noises made oratory impossible. But at last he was able to repeat that he would volunteer to dare as much in the affair as any other boy.

"Well, you go first," they shouted.

But Jimmie intervened to once more lead the populace against the large boy. "You're mighty brave, ain't you?" he said to him. "You dared me to do it, and I did—didn't I? Now who's afraid?" The others cheered this view loudly, and they instantly resumed the baiting of the large boy.

He shamefacedly scratched his left shin with his right foot. "Well, I ain't afraid." He cast an eye at the monster. "Well, I ain't afraid." With a glare of hatred at his squalling tormentors, he finally announced a grim intention. "Well, I'll do it, then, since you're so fresh. Now!"

The mob subsided as with a formidable countenance he turned toward the impassive figure on the box. The advance was also a regular progression from high daring to craven hesitation. At last, when some yards from the monster, the lad came to a full halt, as if he had encountered a stone wall. The observant little boys in the distance promptly hooted. Stung again by these cries, the lad sneaked two yards forward. He was crouched like a young cat ready for a backward spring. The crowd at the rear, beginning to respect this display, uttered some encouraging cries. Suddenly the lad gathered himself together, made a white and desperate rush forward, touched the monster's shoulder with a far-outstretched finger, and sped away, while his laughter rang out wild, shrill, and exultant.

The crowd of boys reverenced him at once, and began to throng into his camp, and look at him, and be his admirers. Jimmie was discomfited for a moment, but he and the larger boy, without agreement or word of any kind, seemed to recognize a truce, and they swiftly combined and began to parade before the others.

"Why, it's just as easy as nothing," puffed the larger boy. "Ain't it, Jim?"

"Course," blew Jimmie. "Why, it's as e-e-easy."

They were people of another class. If they had been decorated for courage on twelve battle-fields, they could not have made the other boys more ashamed of the situation.

Meanwhile they condescended to explain the emotions of the excursion, expressing unqualified contempt for any one who could hang back. "Why, it ain't nothin'. He won't

do nothin' to you," they told the others, in tones of exasperation.

One of the very smallest boys in the party showed signs of a wistful desire to distinguish himself, and they turned their attention to him, pushing at his shoulders while he swung away from them, and hesitated dreamily. He was eventually induced to make furtive expedition, but it was only for a few yards. Then he paused, motionless, gazing with open mouth. The vociferous entreaties of Jimmie and the large boy had no power over him.

Mrs. Hannigan had come out on her back porch with a pail of water. From this coign she had a view of the secluded portion of the Trescott grounds that was behind the stable. She perceived the group of boys, and the monster on the box. She shaded her eyes with her hand to benefit her vision. She screeched then as if she was being murdered. "Eddie! Eddie! You come home this minute!"

Her son querulously demanded, "Aw, what for?"

"You come home this minute. Do you hear?"

The other boys seemed to think this visitation upon one of their number required them to preserve for a time the hang-dog air of a collection of culprits, and they remained in guilty silence until the little Hannigan, wrathfully protesting, was pushed through the door of his home. Mrs. Hannigan cast a piercing glance over the group, stared with a bitter face at the Trescott house, as if this new and handsome edifice was insulting her, and then followed her son.

There was wavering in the party. An inroad by one mother always caused them to carefully sweep the horizon to see

if there were more coming. "This is my yard," said Jimmie, proudly. "We don't have to go home."

The monster on the box had turned its black crêpe countenance toward the sky, and was waving its arms in time to a religious chant. "Look at him now," cried a little boy. They turned, and were transfixed by the solemnity and mystery of the indefinable gestures. The wail of the melody was mournful and slow. They drew back. It seemed to spell-bind them with the power of a funeral. They were so absorbed that they did not hear the doctor's buggy drive up to the stable. Trescott got out, tied his horse, and approached the group. Jimmie saw him first, and at his look of dismay the others wheeled.

"What's all this, Jimmie?" asked Trescott, in surprise.

The lad advanced to the front of his companions, halted, and said nothing. Trescott's face gloomed slightly as he scanned the scene.

"What were you doing, Jimmie?"

"We was playin'," answered Jimmie, huskily.

"Playing at what?"

"Just playin'."

Trescott looked gravely at the other boys, and asked them to please go home. They proceeded to the street much in the manner of frustrated and revealed assassins. The crime of trespass on another boy's place was still a crime when they had only accepted the other boy's cordial invitation, and they were used to being sent out of all manner of gardens upon the sudden appearance of a father or a mother. Jimmie had wretchedly watched the departure of his companions. It involved the loss of his position as a lad

who controlled the privileges of his father's grounds, but then he knew that in the beginning he had no right to ask so many boys to be his guests.

Once on the sidewalk, however, they speedily forgot their shame as trespassers, and the large boy launched forth in a description of his success in the late trial of courage. As they went rapidly up the street, the little boy who had made the furtive expedition cried out confidently from the rear, "Yes, and I went almost up to him, didn't I, Willie?"

The large boy crushed him in a few words. "Huh!" he scoffed. "You only went a little way. I went clear up to him."

The pace of the other boys was so manly that the tiny thing had to trot, and he remained at the rear, getting entangled in their legs in his attempts to reach the front rank and become of some importance, dodging this way and that way, and always piping out his little claim to glory.

XXI

"By the way, Grace," said Trescott, looking into the dining-room from his office door, "I wish you would send Jimmie to me before school-time."

When Jimmie came, he advanced so quietly that Trescott did not at first note him. "Oh," he said, wheeling from a cabinet, "here you are, young man."

"Yes, sir."

Trescott dropped into his chair and tapped the desk with a thoughtful finger. "Jimmie, what were you doing in the back garden yesterday—you and the other boys—to Henry?"

"We weren't doing anything, pa."

Trescott looked sternly into the raised eyes of his son. "Are you sure you were not annoying him in any way? Now what were you doing, exactly?"

"Why, we—why, we—now—Willie Dalzel said I dassent go right up to him, and I did; and then he did; and then—the other boys were 'fraid; and then—you comed."

Trescott groaned deeply. His countenance was so clouded in sorrow that the lad, bewildered by the mystery of it, burst suddenly forth in dismal lamentations. "There, there. Don't cry, Jim," said Trescott, going round the desk. "Only ——" He sat in a great leather reading-chair, and took the boy on his knee. "Only I want to explain to you——"

After Jimmie had gone to school, and as Trescott was about to start on his round of morning calls, a message arrived from Doctor Moser. It set forth that the latter's sister was dying in the old homestead, twenty miles away up the valley, and asked Trescott to care for his patients for the day at least. There was also in the envelope a little history of each case and of what had already been done. Trescott replied to the messenger that he would gladly assent to the arrangement.

He noted that the first name on Moser's list was Winter, but this did not seem to strike him as an important fact. When its turn came, he rang the Winter bell. "Good-morning, Mrs. Winter," he said, cheerfully, as the door was opened. "Doctor Moser has been obliged to leave town to-day, and he has asked me to come in his stead. How is the little girl this morning?"

Mrs. Winter had regarded him in stony surprise. At last she said: "Come in! I'll see my husband." She bolted into the house. Trescott entered the hall, and turned to the left into the sitting-room.

Presently Winter shuffled through the door. His eyes flashed toward Trescott. He did not betray any desire to advance far into the room. "What do you want?" he said.

"What do I want? What do I want?" repeated Trescott, lifting his head suddenly. He had heard an utterly new challenge in the night of the jungle.

"Yes, that's what I want to know," snapped Winter. "What do you want?"

Trescott was silent for a moment. He consulted Moser's memoranda. "I see that your little girl's case is a trifle serious," he remarked. "I would advise you to call a physician soon. I will leave you a copy of Dr. Moser's record to give to any one you may call." He paused to transcribe the record on a page of his note-book. Tearing out the leaf, he extended it to Winter as he moved toward the door. The latter shrunk against the wall. His head was hanging as he reached for the paper. This caused him to grasp air, and so Trescott simply let the paper flutter to the feet of the other man.

"Good-morning," said Trescott from the hall. This placid retreat seemed to suddenly arouse Winter to ferocity. It was as if he had then recalled all the truths which he had formulated to hurl at Trescott. So he followed him into the hall, and down the hall to the door, and through the door to the porch, barking in fiery rage from a respectful distance. As Trescott imperturbably turned the mare's head down the road, Winter stood on the porch, still yelping. He was like a little dog.

XXII

"HAVE YOU heard the news?" cried Carrie Dungen, as she sped toward Martha's kitchen. "Have you heard the news?" Her eyes were shining with delight.

"No," answered Martha's sister Kate, bending forward eagerly. "What was it? What was it?"

Carrie appeared triumphantly in the open door. "Oh, there's been an awful scene between Doctor Trescott and Jake Winter. I never thought that Jake Winter had any pluck at all, but this morning he told the doctor just what he thought of him."

"Well, what did he think of him?" asked Martha.

"Oh, he called him everything. Mrs. Howarth heard it through her front blinds. It was terrible, she says. It's all over town now. Everybody knows it."

"Didn't the doctor answer back?"

"No! Mrs. Howarth—she says he never said a word. He just walked down to his buggy and got in, and drove off as co-o-o-l. But Jake gave him jinks, by all accounts."

"But what did he say?" cried Kate, shrill and excited. She was evidently at some kind of feast.

"Oh, he told him that Sadie had never been well since that night Henry Johnson frightened her at Theresa Page's party, and he held him responsible, and how dared he cross his threshold—and—and—and——"

"And what?" said Martha.

"Did he swear at him?" said Kate, in fearsome glee.

"No—not much. He did swear at him a little, but not

more than a man does anyhow when he is real mad, Mrs. Howarth says."

"O-oh!" breathed Kate. "And did he call him any names?"

Martha, at her work, had been for a time in deep thought. She now interrupted the others. "It don't seem as if Sadie Winter had been sick since that time Henry Johnson got loose. She's been to school almost the whole time since then, hasn't she?"

They combined upon her in immediate indignation. "School? School? I should say not. Don't think for a moment. School!"

Martha wheeled from the sink. She held an iron spoon, and it seemed as if she was going to attack them. "Sadie Winter has passed here many a morning since then carrying her school bag. Where was she going? To a wedding?"

The others, long accustomed to a mental tyranny, speedily surrendered.

"Did she?" stammered Kate. "I never saw her."

Carrie Dungen made a weak gesture.

"If I had been Doctor Trescott," exclaimed Martha, loudly, "I'd have knocked that miserable Jake Winter's head off."

Kate and Carrie, exchanging glances, made an alliance in the air. "I don't see why you say that, Martha," replied Carrie, with considerable boldness, gaining support and sympathy from Kate's smile. "I don't see how anybody can be blamed for getting angry when their little girl gets almost scared to death and gets sick from it, and all that. Besides, everybody says——"

"Oh, I don't care what everybody says," said Martha.

"Well, you can't go against the whole town," answered Carrie, in sudden sharp defiance.

"No, Martha, you can't go against the whole town," piped Kate, following her leader rapidly.

"'The whole town,'" cried Martha. "I'd like to know what you call 'the whole town.' Do you call these silly people who are scared of Henry Johnson 'the whole town'?"

"Why, Martha," said Carrie, in a reasoning tone, "you talk as if you wouldn't be scared of him!"

"No more would I," retorted Martha.

"O-oh, Martha, how you talk!" said Kate. "Why, the idea! Everybody's afraid of him."

Carrie was grinning. "You've never seen him, have you?" she asked, seductively.

"No," admitted Martha.

"Well, then, how do you know that you wouldn't be scared?"

Martha confronted her. "Have you ever seen him? No? Well, then, how do you know you *would* be scared?"

The allied forces broke out in chorus: "But, Martha, everybody says so. Everybody says so."

"Everybody says what?"

"Everybody that's seen him say they were frightened almost to death. 'Tisn't only women, but it's men too. It's awful."

Martha wagged her head solemnly. "I'd try not to be afraid of him."

"But supposing you could not help it?" said Kate.

"Yes, and look here," cried Carrie. "I'll tell you another thing. The Hannigans are going to move out of the house next door."

"On account of him?" demanded Martha.

Carrie nodded. "Mrs. Hannigan says so herself."

"Well, of all things!" ejaculated Martha. "Going to move, eh? You don't say so! Where they going to move to?"

"Down on Orchard Avenue."

"Well, of all things! Nice house?"

"I don't know about that. I haven't heard. But there's lots of nice houses on Orchard."

"Yes, but they're all taken," said Kate. "There isn't a vacant house on Orchard Avenue."

"Oh yes, there is," said Martha. "The old Hampstead house is vacant."

"Oh, of course," said Kate. "But then I don't believe Mrs. Hannigan would like it there. I wonder where they can be going to move to?"

"I'm sure I don't know," sighed Martha. "It must be to some place we don't know about."

"Well," said Carrie Dungen, after a general reflective silence, "it's easy enough to find out, anyhow."

"Who knows—around here?" asked Kate.

"Why, Mrs. Smith, and there she is in her garden," said Carrie, jumping to her feet. As she dashed out of the door, Kate and Martha crowded at the window. Carrie's voice rang out from near the steps. "Mrs. Smith! Mrs. Smith! Do you know where the Hannigans are going to move to?"

XXIII

THE AUTUMN smote the leaves, and the trees of Whilomville were panoplied in crimson and yellow. The winds grew stronger, and in the melancholy purple of the nights the

home shine of a window became a finer thing. The little boys, watching the sear and sorrowful leaves drifting down from the maples, dreamed of the near time when they could heap bushels in the streets and burn them during the abrupt evenings.

Three men walked down Niagara Avenue. As they approached Judge Hagenthorpe's house he came down his walk to meet them in the manner of one who has been waiting.

"Are you ready, judge?" one said.

"All ready," he answered.

The four then walked to Trescott's house. He received them in his office, where he had been reading. He seemed surprised at this visit of four very active and influential citizens, but he had nothing to say of it.

After they were all seated, Trescott looked expectantly from one face to another. There was a little silence. It was broken by John Twelve, the wholesale grocer, who was worth $400,000, and reported to be worth over a million.

"Well, doctor," he said, with a short laugh, "I suppose we might as well admit at once that we've come to interfere in something which is none of our business."

"Why, what is it?" asked Trescott, again looking from one face to another. He seemed to appeal particularly to Judge Hagenthorpe, but the old man had his chin lowered musingly to his cane, and would not look at him.

"It's about what nobody talks of—much," said Twelve. "It's about Henry Johnson."

Trescott squared himself in his chair. "Yes?" he said.

Having delivered himself of the title, Twelve seemed to

become more easy. "Yes," he answered, blandly, "we wanted to talk to you about it."

"Yes?" said Trescott.

Twelve abruptly advanced on the main attack. "Now see here, Trescott, we like you, and we have come to talk right out about this business. It may be none of our affairs and all that, and as for me, I don't mind if you tell me so; but I am not going to keep quiet and see you ruin yourself. And that's how we all feel."

"I am not ruining myself," answered Trescott.

"No, maybe you are not exactly ruining yourself," said Twelve, slowly, "but you are doing yourself a great deal of harm. You have changed from being the leading doctor in town to about the last one. It is mainly because there are always a large number of people who are very thoughtless fools, of course, but then that doesn't change the condition."

A man who had not heretofore spoken said, solemnly, "It's the women."

"Well, what I want to say is this," resumed Twelve: "Even if there are a lot of fools in the world, we can't see any reason why you should ruin yourself by opposing them. You can't teach them anything, you know."

"I am not trying to teach them anything." Trescott smiled wearily. "I—it is a matter of—well——"

"And there are a good many of us that admire you for it immensely," interrupted Twelve; "but that isn't going to change the minds of all those ninnies."

"It's the women," stated the advocate of this view again.

"Well, what I want to say is this," said Twelve. "We want you to get out of this trouble and strike your old

gait again. You are simply killing your practice through your infernal pig-headedness. Now this thing is out of the ordinary, but there must be ways to—to beat the game somehow, you see. So we've talked it over—about a dozen of us—and, as I say, if you want to tell us to mind our own business, why, go ahead; but we've talked it over, and we've come to the conclusion that the only way to do is to get Johnson a place somewhere off up the valley, and——"

Trescott wearily gestured. "You don't know, my friend. Everybody is so afraid of him, they can't even give him good care. Nobody can attend to him as I do myself."

"But I have a little no-good farm up beyond Clarence Mountain that I was going to give to Henry," cried Twelve, aggrieved. "And if you—and if you—if you—through your house burning down, or anything—why, all the boys were prepared to take him right off your hands, and—and——"

Trescott arose and went to the window. He turned his back upon them. They sat waiting in silence. When he returned he kept his face in the shadow. "No, John Twelve," he said, "it can't be done."

There was another stillness. Suddenly a man stirred in his chair.

"Well, then, a public institution——" he began.

"No," said Trescott; "public institutions are all very good, but he is not going to one."

In the background of the group old Judge Hagenthorpe was thoughtfully smoothing the polished ivory head of his cane.

XXIV

TRESCOTT loudly stamped the snow from his feet and shook the flakes from his shoulders. When he entered the house he went at once to the dining-room, and then to the sitting-room. Jimmie was there, reading painfully in a large book concerning giraffes and tigers and crocodiles.

"Where is your mother, Jimmie?" asked Trescott.

"I don't know, pa," answered the boy. "I think she is upstairs."

Trescott went to the foot of the stairs and called, but there came no answer. Seeing that the door of the little drawing-room was open, he entered. The room was bathed in the half-light that came from the four dull panes of mica in the front of the great stove. As his eyes grew used to the shadows he saw his wife curled in an arm-chair. He went to her. "Why, Grace," he said, "didn't you hear me calling you?"

She made no answer, and as he bent over the chair he heard her trying to smother a sob in the cushion.

"Grace!" he cried. "You're crying!"

She raised her face. "I've got a headache, a dreadful headache, Ned."

"A headache?" he repeated, in surprise and incredulity.

He pulled a chair close to hers. Later, as he cast his eye over the zone of light shed by the dull red panes, he saw that a low table had been drawn close to the stove, and that it was burdened with many small cups and plates of uncut tea-cake. He remembered that the day was Wednesday, and that his wife received on Wednesdays.

"Who was here to-day, Gracie?" he asked.

From his shoulder there came a mumble, "Mrs. Twelve."

"Was she—um," he said. "Why—didn't Anna Hagenthorpe come over?"

The mumble from his shoulder continued, "She wasn't well enough."

Glancing down at the cups, Trescott mechanically counted them. There were fifteen of them. "There, there," he said. "Don't cry, Grace. Don't cry."

The wind was whining round the house, and the snow beat aslant upon the windows. Sometimes the coal in the stove settled with a crumbling sound, and the four panes of mica flashed a sudden new crimson. As he sat holding her head on his shoulder, Trescott found himself occasionally trying to count the cups. There were fifteen of them.

The Third Violet

THE THIRD VIOLET

I

The engine bellowed its way up the slanting, winding valley. Grey crags and trees with roots fastened cleverly to the steeps looked down at the struggles of the black monster.

When the train finally released its passengers they burst forth with the enthusiasm of escaping convicts. A great bustle ensued on the platform of the little mountain station. The idlers and philosophers from the village were present to examine the consignment of people from the city. These latter, loaded with bundles and children, thronged at the stage-drivers. The stage-drivers thronged at the people from the city.

Hawker, with his clothes-case, his paint-box, his easel, climbed awkwardly down the steps of the car. The easel swung uncontrolled and knocked against the head of a little boy who was disembarking backward with fine caution. "Hello, little man!" said Hawker. "Did it hurt?" The child regarded him in silence and with sudden interest, as if Hawker had called his attention to a phenomenon. The young painter was politely waiting until the little boy should conclude his examination, but a voice behind him cried: "Roger, go on down!" A nursemaid was conducting a little girl where she

would probably be struck by the other end of the easel. The boy resumed his cautious descent.

The stage-drivers made such great noise as a collection that as individuals their identities were lost. With a highly important air, as a man proud of being so busy, the baggageman of the train was thundering trunks at the other employés on the platform. Hawker, prowling through the crowd, heard a voice near his shoulder say: "Do you know where is the stage for Hemlock Inn?" Hawker turned and found a young woman regarding him. A wave of astonishment whirled into his hair, and he turned his eyes quickly for fear that she would think that he had looked at her. He said: "Yes, certainly, I think I can find it." At the same time he was crying to himself: "Wouldn't I like to paint her, though! What a glance—oh, murder! The—the —the distance in her eyes!"

He went fiercely from one driver to another. That obdurate stage for Hemlock Inn must appear at once. Finally he perceived a man who grinned expectantly at him. "Oh," said Hawker, "you drive the stage for Hemlock Inn?" The man admitted it. Hawker said, "Here is the stage." The young woman smiled.

The driver inserted Hawker and his luggage far into the end of the vehicle. He sat there, crooked forward so that his eyes should see the first coming of the girl into the frame of light at the other end of the stage. Presently she appeared there. She was bringing the little boy, the little girl, the nursemaid, and another young woman, who was at once to be known as the mother of the two children. The girl indicated the stage with a small gesture of triumph.

When they were all seated uncomfortably in the huge covered vehicle the little boy gave Hawker a glance of recognition. "It hurted then, but it's all right now," he informed him cheerfully.

"Did it?" replied Hawker. "I'm sorry."

"Oh, I didn't mind it much," continued the little boy, swinging his long red-leather leggings bravely to and fro. "I don't cry when I'm hurt, anyhow." He cast a meaning look at his tiny sister, whose soft lips set defensively.

The driver climbed into his seat, and after a scrutiny of the group in the gloom of the stage he chirped to his horses. They began a slow and thoughtful trotting. Dust streamed out behind the vehicle. In front, the green hills were still and serene in the evening air. A beam of gold struck them aslant, and on the sky was lemon and pink information of the sun's sinking. The driver knew many people along the road, and from time to time he conversed with them in yells.

The two children were opposite Hawker. They sat very correctly mucilaged to their seats, but their large eyes were always upon Hawker, calmly valuing him.

"Do you think it nice to be in the country? I do!" said the boy.

"I like it very well," answered Hawker.

"I shall go fishing, and hunting, and everything. Maybe I shall shoot a bears."

"I hope you may."

"Did you ever shoot a bears?"

"No."

"Well, I didn't, too, but maybe I will. Mister Hollanden, he said he'd look around for one. Where I live——"

"Roger," interrupted the mother from her seat at Hawker's side, "perhaps every one is not interested in your conversation." The boy seemed embarrassed at this interruption, for he leaned back in silence with an apologetic look at Hawker. Presently the stage began to climb the hills, and the two children were obliged to take grip upon the cushions for fear of being precipitated upon the nursemaid.

Fate had arranged it so that Hawker could not observe the girl with the—the—the distance in her eyes without leaning forward and discovering to her his interest. Secretly and impiously he wriggled in his seat, and as the bumping stage swung its passengers this way and that way he obtained fleeting glances of a cheek, an arm, or a shoulder.

The driver's conversation tone to his passengers was also a yell. "Train was an hour late t'-night," he said, addressing the interior. "It'll be nine o'clock before we git t' th' inn, an' it'll be perty dark travellin'."

Hawker waited decently, but at last he said: "Will it?"

"Yes. No moon." He turned to face Hawker, and roared: "You're ol' Jim Hawker's son, hain't yeh?"

"Yes."

"I thort I'd seen yeh b'fore. Live in the city, now, don't yeh?"

"Yes."

"Want t' git off at th' cross-road?"

"Yes."

"Come up for a little stay doorin' th' summer?"

"Yes."

"On'y charge yeh a quarter if yeh git off at cross-road. Useter charge 'em fifty cents; but I ses t' th' ol' man,

'Tain't no use. Gol dern 'em, they'll walk ruther 'n put up fifty cents.' Yep. On'y a quarter."

In the shadows Hawker's expression seemed assassin-like. He glanced furtively down the stage. She was apparently deep in talk with the mother of the children.

II

When Hawker pushed at the old gate, it hesitated, because of a broken hinge. A dog barked with loud ferocity and came headlong over the grass. "Hello, Stanley, old man!" cried Hawker. The ardour for battle was instantly smitten from the dog, and his barking swallowed in a gurgle of delight. He was a large orange-and-white setter, and he partly expressed his emotion by twisting his body into a fantastic curve and then dancing over the ground with his head and his tail very near to each other. He gave vent to little sobs in a wild attempt to vocally describe his gladness.

"Well, 'e was a dreat dod," said Hawker, and the setter, overwhelmed, contorted himself wonderfully.

There were lights in the kitchen, and at the first barking of the dog the door had been thrown open. Hawker saw his two sisters shading their eyes and peering down the yellow stream. Presently they shouted: "Here he is!" They flung themselves out and upon him. "Why, Will! Why, Will!" they panted. "We're awful glad to see you!" In a whirlwind of ejaculation and unanswerable interrogation they grappled the clothes-case, the paint-box, the easel, and dragged him toward the house.

He saw his old mother seated in a rocking-chair by the

table. She had laid aside her paper and was adjusting her glasses as she scanned the darkness. "Hello, mother!" cried Hawker, as he entered. His eyes were bright. The old mother reached her arms to his neck. She murmured soft and half-articulate words. Meanwhile the dog writhed from one to another. He raised his muzzle high to express his delight. He was always fully convinced that he was taking a principal part in this ceremony of welcome and that everybody was heeding him.

"Have you had your supper?" asked the old mother as soon as she recovered herself. The girls clamoured sentences at him. "Pa's out in the barn, Will. What made you so late? He said maybe he'd go up to the cross-roads to see if he could see the stage. Maybe he's gone. What made you so late? And, oh, we got a new buggy!"

The old mother repeated anxiously: "Have you had your supper?"

"No," said Hawker, "but——"

The three women sprang to their feet. "Well, we'll git you something right away." They bustled about the kitchen and dived from time to time into the cellar. They called to each other in happy voices.

Steps sounded on the line of stones that led from the door toward the barn, and a shout came from the darkness. "Well, William, home again, hey?" Hawker's grey father came stamping genially into the room. "I thought maybe you got lost. I was comin' to hunt you," he said, grinning, as they stood with gripped hands. "What made you so late?"

While Hawker confronted the supper the family sat about and contemplated him with shining eyes. His sisters noted

his tie and propounded some questions concerning it. His mother watched to make sure that he should consume a notable quantity of the preserved cherries. "He used to be so fond of 'em when he was little," she said.

"Oh, Will," cried the younger sister, "do you remember Lil' Johnson? Yeh? She's married. Married las' June."

"Is the boy's room all ready, mother?" asked the father.

"We fixed it this mornin'," she said.

"And do you remember Jeff Decker?" shouted the elder sister. "Well, he's dead. Yep. Drowned, pickerel-fishin'—poor feller!"

"Well, how are you gitting along, William?" asked the father. "Sell many pictures?"

"An occasional one."

"Saw your illustrations in the May number of Perkinson's." The old man paused for a moment, and then added, quite weakly, "Pretty good."

"How's everything about the place?"

"Oh, just about the same—'bout the same. The colt run away with me last week, but didn't break nothin', though. I was scared, because I had out the new buggy—we got a new buggy—but it didn't break nothin'. I'm goin' to sell the oxen in the fall; I don't want to winter 'em. And then in the spring I'll get a good hoss team. I rented th' back five-acre to John Westfall. I had more 'n I could handle with only one hired hand. Times is pickin' up a little, but not much—not much."

"And we got a new school-teacher," said one of the girls.

"Will, you never noticed my new rocker," said the old mother, pointing. "I set it right where I thought you'd see

it, and you never took no notice. Ain't it nice? Father bought it at Monticello for my birthday. I thought you'd notice it first thing."

When Hawker had retired for the night, he raised a sash and sat by the window smoking. The odour of the woods and the fields came sweetly to his nostrils. The crickets chanted their hymn of the night. On the black brow of the mountain he could see two long rows of twinkling dots which marked the position of Hemlock Inn.

III

Hawker had a writing friend named Hollanden. In New York Hollanden had announced his resolution to spend the summer at Hemlock Inn. "I don't like to see the world progressing," he had said; "I shall go to Sullivan County for a time."

In the morning Hawker took his painting equipment, and, after manœuvring in the fields until he had proved to himself that he had no desire to go toward the inn, he went toward it. The time was only nine o'clock, and he knew that he could not hope to see Hollanden before eleven, as it was only through rumour that Hollanden was aware that there was a sunrise and an early morning.

Hawker encamped in front of some fields of vivid yellow stubble on which trees made olive shadows, and which were overhung by a china-blue sky and sundry little white clouds. He fiddled away perfunctorily at it. A spectator would have believed, probably, that he was sketching the pines on the hill where shone the red porches of Hemlock Inn.

Finally, a white-flannel young man walked into the landscape. Hawker waved a brush. "Hi, Hollie, get out of the colour-scheme!"

At this cry the white-flannel young man looked down at his feet apprehensively. Finally he came forward grinning. "Why, hello, Hawker, old boy! Glad to find you here!" He perched on a boulder and began to study Hawker's canvas and the vivid yellow stubble with the olive shadows. He wheeled his eyes from one to the other. "Say, Hawker," he said suddenly, "why don't you marry Miss Fanhall?"

Hawker had a brush in his mouth, but he took it quickly out, and said: "Marry Miss Fanhall? Who the devil is Miss Fanhall?"

Hollanden clasped both hands about his knee and looked thoughtfully away. "Oh, she's a girl."

"She is?" said Hawker.

"Yes. She came to the inn last night with her sister-in-law and a small tribe of young Fanhalls. There's six of them, I think."

"Two," said Hawker, "a boy and a girl."

"How do you—? oh, you must have come up with them. Of course. Why, then you saw her."

"Was that her?" asked Hawker listlessly.

"'Was that her?'" cried Hollanden, with indignation. "Was that her!"

"Oh!" said Hawker.

Hollanden mused again. "She's got lots of money," he said. "Loads of it. And I think she would be fool enough to have sympathy for you in your work. They are a tremendously wealthy crowd, although they treat it simply.

It would be a good thing for you. I believe—yes, I am sure she could be fool enough to have sympathy for you in your work. And now, if you weren't such a hopeless chump——"

"Oh, shut up, Hollie!" said the painter.

For a time Hollanden did as he was bid, but at last he talked again. "Can't think why they came up here. Must be her sister-in-law's health. Something like that. She——"

"Great heavens!" said Hawker, "you speak of nothing else."

"Well, you saw her, didn't you?" demanded Hollanden. "What can you expect, then, from a man of my sense? You —you old stick—you——"

"It was quite dark," protested the painter.

"'Quite dark,'" repeated Hollanden, in a wrathful voice. "What if it was?"

"Well, that is bound to make a difference in a man's opinion, you know."

"No, it isn't. It was light down at the railroad station, anyhow. If you had any sand—— Thunder! but I did get up early this morning. Say, do you play tennis?"

"After a fashion," said Hawker. "Why?"

"Oh, nothing," replied Hollanden sadly. "Only they are wearing me out at the game. I had to get up and play before breakfast this morning with the Worcester girls, and there are a lot more mad players who will be down on me before long. It's a terrible thing to be a tennis player."

"Why, you used to put yourself out so little for people," remarked Hawker.

"Yes, but up there"—Hollanden jerked his thumb in the direction of the inn—"they think I'm so amiable."

"Well, I'll come up and help you out."

"Do," Hollanden laughed; "you and Miss Fanhall can team it against the littlest Worcester girl and me." He regarded the landscape and meditated. Hawker struggled for a grip on the thought of the stubble.

"That colour of hair and eyes always knocks me kerplunk," observed Hollanden softly.

Hawker looked up irascibly. "What colour hair and eyes?" he demanded. "I believe you're crazy."

"'What colour hair and eyes?'" repeated Hollanden, with a savage gesture. "You've got no more appreciation than a post."

"They are good enough for me," muttered Hawker, turning again to his work. He scowled first at the canvas and then at the stubble. "Seems to me you had best take care of yourself, instead of planning for me," he said.

"Me!" cried Hollanden. "Me! Take care of myself! My boy, I've got a past of sorrow and gloom. I——"

"You're nothing but a kid," said Hawker, glaring at the other man.

"Oh, of course," said Hollanden, wagging his head with midnight wisdom. "Oh, of course."

"Well, Hollie," said Hawker, with sudden affability, "I didn't mean to be unpleasant, but, then, you are rather ridiculous, you know, sitting up there and howling about the colour of hair and eyes."

"I'm not ridiculous."

"Yes, you are, you know, Hollie."

The writer waved his hand despairingly. "And you rode in the train with her, and in the stage."

"I didn't see her in the train," said Hawker.

"Oh, then you saw her in the stage. Ha, ha, you old thief! I sat up here, and you sat down there and lied." He jumped from his perch and belaboured Hawker's shoulders.

"Stop that!" said the painter.

"Oh, you old thief, you lied to me! You lied—— Hold on—bless my life, here she comes now!"

IV

One day Hollanden said: "There are forty-two people at Hemlock Inn, I think. Fifteen are middle-aged ladies of the most aggressive respectability. They have come here for no discernible purpose save to get where they can see people and be displeased at them. They sit in a large group on that porch and take measurements of character as importantly as if they constituted the jury of heaven. When I arrived at Hemlock Inn I at once cast my eye searchingly about me. Perceiving this assemblage, I cried, 'There they are!' Barely waiting to change my clothes, I made for this formidable body and endeavoured to conciliate it. Almost every day I sit down among them and lie like a machine. Privately I believe they should be hanged, but publicly I glisten with admiration. Do you know, there is one of 'em who I know has not moved from the inn in eight days, and this morning I said to her, 'These long walks in the clear mountain air are doing you a world of good.' And I keep continually saying, 'Your frankness is so charming!' Because of the great law of universal balance, I know that this illustrious corps will believe good of themselves with

exactly the same readiness that they will believe ill of others. So I ply them with it. In consequence, the worst they ever say of me is, 'Isn't that Mr. Hollanden a peculiar man!' And you know, my boy, that's not so bad for a literary person." After some thought he added: "Good people, too. Good wives, good mothers, and everything of that kind, you know. But conservative, very conservative. Hate anything radical. Can not endure it. Were that way themselves once, you know. They hit the mark, too, sometimes. Such general volleyings can't fail to hit everything. May the devil fly away with them!"

Hawker regarded the group nervously, and at last propounded a great question: "Say, I wonder where they all are recruited? When you come to think that almost every summer hotel——"

"Certainly," said Hollanden, "almost every summer hotel. I've studied the question, and have nearly established the fact that almost every summer hotel is furnished with a full corps of——"

"To be sure," said Hawker; "and if you search for them in the winter, you can find barely a sign of them, until you examine the boarding-houses, and then you observe——"

"Certainly," said Hollanden, "of course. By the way," he added, "you haven't got any obviously loose screws in your character, have you?"

"No," said Hawker, after consideration; "only general poverty—that's all."

"Of course, of course," said Hollanden. "But that's bad. They'll get on to you, sure. Particularly since you come up here to see Miss Fanhall so much."

Hawker glinted his eyes at his friend. "You've got a deuced open way of speaking," he observed.

"Deuced open, is it?" cried Hollanden. "It isn't near so open as your devotion to Miss Fanhall, which is as plain as a red petticoat hung on a hedge."

Hawker's face gloomed, and he said: "Well, it might be plain to you, you infernal cat, but that doesn't prove that all those old hens can see it."

"I tell you that if they look twice at you they can't fail to see it. And it's bad, too. Very bad. What's the matter with you? Haven't you ever been in love before?"

"None of your business," replied Hawker.

Hollanden thought upon this point for a time. "Well," he admitted finally, "that's true in a general way, but I hate to see you managing your affairs so stupidly."

Rage flamed into Hawker's face, and he cried passionately: "I tell you it is none of your business!" He suddenly confronted the other man.

Hollanden surveyed this outburst with a critical eye, and then slapped his knee with emphasis. "You certainly have got it—a million times worse than I thought. Why, you—you—you're heels over head!"

"What if I am?" said Hawker, with a gesture of defiance and despair.

Hollanden saw a dramatic situation in the distance, and with a bright smile he studied it. "Say!" he exclaimed, "suppose she should not go to the picnic to-morrow? She said this morning she did not know if she could go. Somebody was expected from New York, I think. Wouldn't it break you up, though—eh?"

"You're so dev'lish clever," said Hawker, with sullen irony.

Hollanden was still regarding the distant dramatic situation. "And rivals, too! The woods must be crowded with them. A girl like that, you know. And then, all that money! Say, your rivals must number enough to make a brigade of militia. Imagine them swarming around! But then, it doesn't matter so much," he went on cheerfully; "you've got a good play there. You must appreciate them to her—you understand?—appreciate them kindly, like a man in a watch-tower. You must laugh at them only about once a week, and then very tolerantly—you understand?—and kindly, and—and appreciatively."

"You're a colossal ass, Hollie!" said Hawker. "You——"

"Yes, yes, I know," replied the other peacefully; "a colossal ass. Of course." After looking into the distance again, he murmured: "I'm worried about that picnic. I wish I knew she was going. By heavens! as a matter of fact, she must be made to go."

"What have you got to do with it?" cried the painter, in another sudden outburst.

"There! there!" said Hollanden, waving his hand. "You fool! Only a spectator, I assure you."

Hawker seemed overcome then with a deep dislike of himself. "Oh, well, you know, Hollie, this sort of thing ——" He broke off and gazed at the trees. "This sort of thing—it——"

"How?" asked Hollanden.

"Confound you for a meddling, gabbling idiot!" cried Hawker suddenly.

Hollanden replied: "What did you do with that violet she dropped at the side of the tennis court yesterday?"

V

Mrs. Fanhall, with the two children, the Worcester girls, and Hollanden, clambered down the rocky path. Miss Fanhall and Hawker had remained on top of the ledge. Hollanden showed much zeal in conducting his contingent to the foot of the falls. Through the trees they could see the cataract, a great shimmering white thing, booming and thundering until all the leaves gently shuddered.

"I wonder where Miss Fanhall and Mr. Hawker have gone?" said the younger Miss Worcester. "I wonder where they've gone?"

"Millicent," said Hollanden, looking at her fondly, "you always had such great thought for others."

"Well, I wonder where they've gone?"

At the foot of the falls, where the mist arose in silver clouds and the green water swept into the pool, Miss Worcester the elder, seated on the moss, exclaimed: "Oh, Mr. Hollanden, what makes all literary men so peculiar?"

"And all that just because I said that I could have made better digestive organs than Providence, if it is true that He made mine," replied Hollanden, with reproach. "Here, Roger!" he cried, as he dragged the child away from the brink, "don't fall in there, or you won't be the fullback at Yale in 1907, as you have planned. I'm sure I don't know how to answer you, Miss Worcester. I've inquired of innumerable literary men, and none of 'em know. I may

say I have chased that problem for years. I might give you my personal history, and see if that would throw any light on the subject." He looked about him with chin high until his glance had noted the two vague figures at the top of the cliff. "I might give you my personal history——"

Mrs. Fanhall looked at him curiously, and the elder Worcester girl cried: "Oh, do!"

After another scanning of the figures at the top of the cliff, Hollanden established himself in an oratorical pose on a great weather-beaten stone. "Well—you must understand —I started my career—my career, you understand—with a determination to be a prophet; and, although I have ended in being an acrobat, a trained bear of the magazines, and a juggler of comic paragraphs, there was once carved upon my lips a smile which made many people detest me, for it hung before them like a banshee whenever they tried to be satisfied with themselves. I was informed from time to time that I was making no great holes in the universal plan, and I came to know that one person in every two thousand of the people I saw had heard of me, and that four out of five of these had forgotten it. And then one in every two of those who remembered that they had heard of me regarded the fact that I wrote as a great impertinence. I admitted these things, and in defence merely builded a maxim that stated that each wise man in this world is concealed amid some twenty thousand fools. If you have eyes for mathematics, this conclusion should interest you. Meanwhile I created a gigantic dignity, and when men saw this dignity and heard that I was a literary man they respected me. I concluded that the simple campaign of existence for me

was to delude the populace, or as much of it as would look at me. I did. I do. And now I can make myself quite happy concocting sneers about it. Others may do as they please, but as for me," he concluded ferociously, "I shall never disclose to anybody that an acrobat, a trained bear of the magazines, a juggler of comic paragraphs, is not a priceless pearl of art and philosophy."

"I don't believe a word of it is true," said Miss Worcester.

"What do you expect of autobiography?" demanded Hollanden, with asperity.

"Well, anyhow, Hollie," exclaimed the younger sister, "you didn't explain a thing about how literary men came to be so peculiar, and that's what you started out to do, you know."

"Well," said Hollanden crossly, "you must never expect a man to do what he starts to do, Millicent. And, besides," he went on, with the gleam of a sudden idea in his eyes, "literary men are not peculiar, anyhow."

The elder Worcester girl looked angrily at him. "Indeed? Not you, of course, but the others."

"They are all asses," said Hollanden genially.

The elder Worcester girl reflected. "I believe you try to make us think and then just tangle us up purposely!"

The younger Worcester girl reflected. "You are an absurd old thing, you know, Hollie!"

Hollanden climbed offendedly from the great weather-beaten stone. "Well, I shall go and see that the men have not spilled the luncheon while breaking their necks over these rocks. Would you like to have it spread here, Mrs. Fanhall? Never mind consulting the girls. I assure you I

shall spend a great deal of energy and temper in bullying them into doing just as they please. Why, when I was in Brussels——"

"Oh, come now, Hollie! you never were in Brussels, you know," said the younger Worcester girl.

"What of that, Millicent?" demanded Hollanden. "This is autobiography."

"Well, I don't care, Hollie. You tell such whoppers."

With a gesture of despair he again started away, whereupon the Worcester girls shouted in chorus: "Oh, I say, Hollie, come back! Don't be angry. We didn't mean to tease you, Hollie—really, we didn't!"

"Well, if you didn't," said Hollanden, "why did you——?"

The elder Worcester girl was gazing fixedly at the top of the cliff. "Oh, there they are! I wonder why they don't come down?"

VI

Stanley, the setter, walked to the edge of the precipice and, looking over at the falls, wagged his tail in friendly greeting. He was braced warily, so that if this howling white animal should reach up a hand for him he could flee in time.

The girl stared dreamily at the red-stained crags that projected from the pines of the hill across the stream. Hawker lazily aimed bits of moss at the oblivious dog, and missed him.

"It must be fine to have something to think of beyond just living," said the girl to the crags.

"I suppose you mean art?" said Hawker.

"Yes, of course. It must be finer, at any rate, than the ordinary thing."

He mused for a time. "Yes. It is—it must be," he said. "But then—I'd rather just lie here."

The girl seemed aggrieved. "Oh no, you wouldn't. You couldn't stop. It's dreadful to talk like that, isn't it? I always thought that painters were——"

"Of course. They should be. Maybe they are. I don't know. Sometimes I am. But not to-day."

"Well, I should think you ought to be so much more contented than just ordinary people. Now, I——"

"You!" he cried. "You are not 'just ordinary people.'"

"Well, but when I try to recall what I have thought about in my life, I can't remember, you know. That's what I mean."

"You shouldn't talk that way," he told her.

"But why do you insist that life should be so highly absorbing for me?"

"You have everything you wish for," he answered, in a voice of deep gloom.

"Certainly not. I am a woman."

"But——"

"A woman, to have everything she wishes for, would have to be Providence. There are some things that are not in the world."

"Well, what are they?" he asked of her.

"That's just it," she said, nodding her head; "no one knows. That's what makes the trouble."

"Well, you are very unreasonable."

"What?"

"You are very unreasonable. If I were you—an heiress ——"

The girl flushed and turned upon him angrily.

"Well!" He glowered back at her. "You are, you know. You can't deny it."

She looked at the red-stained crags. At last she said: "You seemed really contemptuous."

"Well, I assure you that I do not feel contemptuous. On the contrary, I am filled with admiration. Thank Heaven, I am a man of the world. Whenever I meet heiresses I always have the deepest admiration." As he said this he wore a brave hang-dog expression.

The girl surveyed him coldly from his chin to his eyebrows. "You have a handsome audacity, too."

He lay back in the long grass and contemplated the clouds.

"You should have been a Chinese soldier of fortune," she said.

He threw another little clod at Stanley, and struck him on the head.

"You are the most scientifically unbearable person in the world," she said.

Stanley came back to see his master and to assure himself that the clump on the head was not intended as a sign of serious displeasure. Hawker took the dog's long ears and tried to tie them into a knot.

"And I don't see why you so delight in making people detest you," she continued.

Having failed to make a knot of the dog's ears, Hawker leaned back and surveyed his failure admiringly. "Well, I don't," he said.

"You do."

"No, I don't."

"Yes, you do. You just say the most terrible things as if you positively enjoyed saying them."

"Well, what did I say, now? What did I say?"

"Why, you said that you always had the most extraordinary admiration for heiresses whenever you met them."

"Well, what's wrong with that sentiment?" he said. "You can't find fault with that!"

"It is utterly detestable."

"Not at all," he answered sullenly. "I consider it a tribute—a graceful tribute."

Miss Fanhall arose and went forward to the edge of the cliff. She became absorbed in the falls. Far below her a bough of a hemlock drooped to the water, and each swirling, mad wave caught it and made it nod—nod—nod. Her back was half turned toward Hawker.

After a time Stanley, the dog, discovered some ants scurrying in the moss, and he at once began to watch them and wag his tail.

"Isn't it curious," observed Hawker, "how an animal as large as a dog will sometimes be so entertained by the very smallest things?"

Stanley pawed gently at the moss, and then thrust his head forward to see what the ants did under the circumstances.

"In the hunting season," continued Hawker, having waited a moment, "this dog knows nothing on earth but his master and the partridges. He is lost to all other sound and movement. He moves through the woods like a steel machine.

And when he scents the bird—ah, it is beautiful! Shouldn't you like to see him then?"

Some of the ants had perhaps made war-like motions, and Stanley was pretending that this was a reason for excitement. He reared aback and made grumbling noises in his throat.

After another pause Hawker went on: "And now see the precious old fool! He is deeply interested in the movements of the little ants, and as childish and ridiculous over them as if they were highly important.—There, you old blockhead, let them alone!"

Stanley could not be induced to end his investigations, and he told his master that the ants were the most thrilling and dramatic animals of his experience.

"Oh, by the way," said Hawker at last, as his glance caught upon the crags across the river, "did you ever hear the legend of those rocks yonder? Over there where I am pointing? Where I'm pointing. Did you ever hear it? What? Yes? No? Well, I shall tell it to you."

He settled comfortably in the long grass.

VII

"Once upon a time there was a beautiful Indian maiden, of course. And she was, of course, beloved by a youth from another tribe who was very handsome and stalwart and a mighty hunter, of course. But the maiden's father was, of course, a stern old chief, and when the question of his daughter's marriage came up, he, of course, declared that the maiden should be wedded only to a warrior of her tribe.

And, of course, when the young man heard this he said that he would, of course, fling himself headlong from that crag. The old chief was, of course, obdurate, and, of course, the youth did, of course, as he had said. And, of course, the maiden wept." After Hawker had waited for some time, he said with severity: "You seem to have no great appreciation of folklore."

The girl suddenly bent her head. "Listen," she said; "they're calling. Don't you hear Hollie's voice?"

They went to another place, and, looking down over the shimmering tree-tops, they saw Hollanden waving his arms. "It's luncheon," said Hawker. "Look how frantic he is!"

The path required that Hawker should assist the girl very often. His eyes shone at her whenever he held forth his hand to help her down a blessed steep place. She seemed rather pensive. The route to luncheon was very long. Suddenly he took a seat on an old tree, and said: "Oh, I don't know why it is. Whenever I'm with you, I—I have no wits, nor good nature, nor anything. It's the worst luck!"

He had left her standing on a boulder, where she was provisionally helpless. "Hurry!" she said; "they're waiting for us."

Stanley, the setter, had been sliding down cautiously behind them. He now stood wagging his tail and waiting for the way to be cleared.

Hawker leaned his head on his hand and pondered dejectedly. "It's the worst luck!"

"Hurry!" she said; "they're waiting for us."

At luncheon the girl was for the most part silent. Hawker was superhumanly amiable. Somehow he gained the im-

pression that they all quite fancied him, and it followed that being clever was very easy. Hollanden listened, and approved him with a benign countenance.

There was a little boat fastened to the willows at the edge of the black pool. After the spread, Hollanden navigated various parties around to where they could hear the great hollow roar of the falls beating against the sheer rocks. Stanley swam after sticks at the request of little Roger.

Once Hollanden succeeded in making the others so engrossed in being amused that Hawker and Miss Fanhall were left alone, staring at the white bubbles that floated solemnly on the black water. After Hawker had stared at them a sufficient time, he said: "Well, you are an heiress, you know."

In return she chose to smile radiantly. Turning toward him, she said: "If you will be good now—always—perhaps I'll forgive you."

They drove home in the sombre shadows of the hills, with Stanley padding along under the wagon. The Worcester girls tried to induce Hollanden to sing, and in consequence there was quarrelling, until the blinking lights of the inn appeared above them, as if a great lantern hung there.

Hollanden conveyed his friend some distance on the way home from the inn to the farm. "Good time at the picnic?" said the writer.

"Yes."

"Picnics are mainly places where the jam gets on the dead leaves, and from thence to your trousers. But this was a good little picnic." He glanced at Hawker. "But you don't look as if you had such a swell time."

Hawker waved his hand tragically. "Yes—no—I don't know."

"What's wrong with you?" asked Hollanden.

"I tell you what it is, Hollie," said the painter darkly: "whenever I'm with that girl I'm such a blockhead. I'm not so stupid, Hollie. You know I'm not. But when I'm with her I can't be clever to save my life."

Hollanden pulled contentedly at his pipe. "Maybe she don't notice it."

"Notice it!" muttered Hawker scornfully; "of course she notices it. In conversation with her, I tell you, I am as interesting as an iron dog." His voice changed as he cried: "I don't know why it is. I don't know why it is."

Blowing a huge cloud of smoke into the air, Hollanden studied it thoughtfully. "Hits some fellows that way," he said. "And, of course, it must be deuced annoying. Strange thing, but, now, under those circumstances I'm very glib. Very glib, I assure you."

"I don't care what you are," answered Hawker. "All those confounded affairs of yours—they were not——"

"No," said Hollanden, stolidly puffing, "of course not. I understand that. But look here, Billie," he added, with sudden brightness: "maybe you are not a blockhead, after all. You are on the inside, you know, and you can't see from there. Besides, you can't tell what a woman will think. You can't tell what a woman will think."

"No," said Hawker grimly, "and you suppose that is my only chance?"

"Oh, don't be such a chump!" said Hollanden, in a tone of vast exasperation.

They strode for some time in silence. The mystic pines swaying over the narrow road made talk sibilantly to the wind. Stanley, the setter, took it upon himself to discover some menacing presence in the woods. He walked on his toes and with his eyes glinting sidewise. He swore half under his breath.

"And work, too," burst out Hawker at last. "I came up here this season to work, and I haven't done a thing that ought not to be shot at."

"Don't you find that your love sets fire to your genius?" asked Hollanden gravely.

"No, I'm hanged if I do."

Hollanden sighed then with an air of relief. "I was afraid that a popular impression was true," he said, "but it's all right. You would rather sit still and moon, wouldn't you?"

"Moon—blast you! I couldn't moon to save my life."

"Oh, well, I didn't mean moon exactly."

VIII

THE BLUE night of the lake was embroidered with black tree forms. Silver drops sprinkled from the lifted oars. Somewhere in the gloom of the shore there was a dog, who from time to time raised his sad voice to the stars.

"But, still, the life of the studios——" began the girl.

Hawker scoffed. "There were six of us. Mainly we smoked. Sometimes we played hearts and at other times poker—on credit, you know—credit. And when we had the materials and got something to do, we worked. Did you ever see these beautiful red-and-green designs that surround the common tomato can?"

"Yes."

"Well," he said proudly, "I have made them. Whenever you come upon tomatoes, remember that they might once have been encompassed in my design. When first I came back from Paris I began to paint, but nobody wanted me to paint. Later, I got into green corn and asparagus——"

"Truly?"

"Yes, indeed. It is true."

"But still, the life of the studios——"

"There were six of us. Fate ordained that only one in the crowd could have money at one time. The other five lived off him and despised themselves. We despised ourselves five times as long as we had admiration."

"And was this just because you had no money?"

"It was because we had no money in New York," said Hawker.

"Well, after a while something happened——"

"Oh no, it didn't. Something impended always, but it never happened."

"In a case like that one's own people must be such a blessing. The sympathy——"

"'One's own people'!" said Hawker.

"Yes," she said, "one's own people and more intimate friends. The appreciation——"

"'The appreciation'!" said Hawker. "Yes, indeed."

He seemed so ill-tempered that she became silent. The boat floated through the shadows of the trees and out to where the water was like a blue crystal. The dog on the shore thrashed about in the reeds and waded in the shallows, mourning his unhappy state in an occasional cry.

Hawker stood up and sternly shouted. Thereafter silence was among the reeds. The moon slipped sharply through the little clouds.

The girl said: "I liked that last picture of yours."

"What?"

"At the last exhibition, you know, you had that one with the cows—and things—in the snow—and—and a haystack."

"Yes," he said, "of course. Did you like it, really? I thought it about my best. And you really remembered it? Oh," he cried, "Hollanden perhaps recalled it to you."

"Why, no," she said. "I remembered it, of course."

"Well, what made you remember it?" he demanded, as if he had cause to be indignant.

"Why, I just remembered it because—I liked it, and because—well, the people with me said—said it was about the best thing in the exhibit, and they talked about it a good deal. And then, I remember that Hollie had spoken of you; and then, I—I——"

"Never mind," he said. After a moment he added: "The confounded picture was no good, anyhow!"

The girl started. "What makes you speak so of it? It was good. Of course, I don't know—I can't talk about pictures; but," she said in distress, "everybody said it was fine."

"It wasn't any good," he persisted, with dogged shakes of the head.

From off in the darkness they heard the sound of Hollanden's oars splashing in the water. Sometimes there was squealing by the Worcester girls, and at other times loud argument on points of navigation.

"Oh," said the girl suddenly, "Mr. Oglethorpe is coming to-morrow!"

"Mr. Oglethorpe?" said Hawker. "Is he?"

"Yes." She gazed off at the water. "He's an old friend of ours. He is always so good, and Roger and little Helen simply adore him. He was my brother's chum in college, and they were quite inseparable until Herbert's death. He always brings me violets. But I know you will like him."

"I shall expect to," said Hawker.

"I'm so glad he is coming. What time does that morning stage get here?"

"About eleven," said Hawker.

"He wrote that he would come then. I hope he won't disappoint us."

"Undoubtedly he will be here," said Hawker.

The wind swept from the ridge top, where some great bare pines stood in the moonlight. A loon called in its strange, unearthly note from the lake shore. As Hawker turned the boat toward the dock, the bright rays from the moon fell upon the head of the girl in the rear seat, and he rowed very slowly.

The girl was looking away somewhere with a mystic, shining glance. She leaned her chin in her hand. Hawker, facing her, merely paddled subconsciously. He seemed greatly impressed and expectant.

At last she spoke, very slowly. "I wish I knew Mr. Oglethorpe was not going to disappoint us."

Hawker said: "Why, no, I imagine not."

"Well, he is a trifle uncertain in matters of time. The children—and all of us—will be anxious. I know you will like him."

IX

"Eh?" said Hollanden. "Oglethorpe? Oglethorpe? Why, he's that friend of the Fanhalls! Yes, of course I know him! Deuced good fellow, too! What about him?"

"Oh, nothing—only he's coming here to-morrow," answered Hawker. "What kind of a fellow did you say he was?"

"Deuced good fellow! What are you o——? Say, by the nine mad blacksmiths of Donawhiroo, he's your rival! Why, of course! Glory, but I must be thick-headed to-night!"

Hawker said: "Where's your tobacco?"

"Yonder in that jar. Got a pipe?"

"Yes.—How do you know he's my rival?"

"Know it? Why, hasn't he been——? Say, this is getting thrilling!" Hollanden sprang to his feet and, filling a pipe, flung himself into the chair and began to rock himself madly to and fro. He puffed clouds of smoke.

Hawker stood with his face in shadow. At last he said, in tones of deep weariness: "Well, I think I'd better be going home and turning in."

"Hold on!" Hollanden exclaimed, turning his eyes from a prolonged stare at the ceiling; "don't go yet. Why, man, this is just the time when—— Say, who would ever think of Jem Oglethorpe's turning up to harry you? Just at this time, too!"

"Oh," cried Hawker, suddenly filled with rage, "you remind me of an accursed duffer! Why can't you tell me something about the man, instead of sitting there and gibbering those crazy things at the ceiling?"

"By the piper——"

"Oh, shut up! Tell me something about Oglèthorpe, can't you? I want to hear about him. Quit all that other business!"

"Why, Jem Oglethorpe, he—why, say, he's one of the best fellows going. If he were only an ass—— If he were only an ass, now, you could feel easy in your mind. But he isn't. No, indeed. Why, blast him, there isn't a man that knows him who doesn't like Jem Oglethorpe! excepting the chumps."

The window of the little room was open, and the voices of the pines could be heard as they sang of their long sorrow. Hawker pulled a chair close and stared out into the darkness. The people on the porch of the inn were frequently calling, "Good-night! Good-night!"

Hawker said: "And of course he's got train-loads of money?"

"You bet he has. He can pave streets with it. Lordie, but this is a situation!"

A heavy scowl settled upon Hawker's brow, and he kicked at the dressing-case. "Say, Hollie, look here. Sometimes I think you regard me as a bug and like to see me wriggle. But——"

"Oh, don't be a fool!" said Hollanden, glaring through the smoke. "Under the circumstances, you are privileged to rave and ramp around like a wounded lunatic; but for Heaven's sake don't swoop down on me like that! Especially when I'm—when I'm doing all I can for you."

"Doing all you can for me! Nobody asked you to. You talk as if I were an infant."

"There! That's right! Blaze up like a fire balloon just

because I said that, will you? A man in your condition—why, confound you, you *are* an infant!"

Hawker seemed again overwhelmed in a great dislike of himself. "Oh, well, of course, Hollie, it——" He waved his hand. "A man feels like—like——"

"Certainly he does," said Hollanden. "That's all right, old man."

"And look now, Hollie: here's this Oglethorpe——"

"May the devil fly away with him!"

"Well, here he is, coming along when I thought maybe—after a while, you know— I might stand some show. And you are acquainted with him, so give me a line on him."

"Well, I should advise you to——"

"Blow your advice! I want to hear about Oglethorpe."

"Well, in the first place, he is a rattling good fellow, as I told you before, and this is what makes it so——"

"Oh, hang what it makes it! Go on."

"He is a rattling good fellow, and he has stacks of money. Of course, in this case his having money doesn't affect the situation much. Miss Fanhall——"

"Say, can you keep to the thread of the story, you infernal literary man!"

"Well, he's popular. He don't talk money—ever. And if he's wicked, he's not sufficiently proud of it to be perpetually describing his sins. And then, he is not so hideously brilliant, either. That's great credit to a man in these days. And then, he—well, take it altogether, I should say Jem Oglethorpe was a smashing good fellow."

"I wonder how long he is going to stay?" murmured Hawker.

During this conversation his pipe had often died out. It was out at this time. He lit another match. Hollanden had watched the fingers of his friend as the match was scratched. "You're nervous, Billie," he said.

Hawker straightened in his chair. "No, I'm not."

"I saw your fingers tremble when you lit that match."

"Oh, you lie!"

Hollanden mused again. "He's popular with women, too," he said ultimately; "and often a woman will like a man and hunt his scalp just because she knows other women like him and want his scalp."

"Yes, but not——"

"Hold on! You were going to say that she was not like other women, weren't you?"

"Not exactly that, but——"

"Well, we will have all that understood."

After a period of silence Hawker said: "I must be going."

As the painter walked toward the door Hollanden cried to him: "Heavens! Of all pictures of a weary pilgrim!" His voice was very compassionate.

Hawker wheeled, and an oath spun through the smoke-clouds.

X

"Where's Mr. Hawker this morning?" asked the younger Miss Worcester. "I thought he was coming up to play tennis?"

"I don't know. Confound him! I don't see why he didn't come," said Hollanden, looking across the shining valley.

He frowned questioningly at the landscape. "I wonder where in the mischief he is?"

The Worcester girls began also to stare at the great gleaming stretch of green and gold. "Didn't he tell you he was coming?" they demanded.

"He didn't say a word about it," answered Hollanden. "I supposed, of course, he was coming. We will have to postpone the *mêlée*."

Later he met Miss Fanhall. "You look as if you were going for a walk."

"I am," she said, swinging her parasol. "To meet the stage. Have you seen Mr. Hawker to-day?"

"No," he said. "He is not coming up this morning. He is in a great fret about that field of stubble, and I suppose he is down there sketching the life out of it. These artists —they take such a fiendish interest in their work. I dare say we won't see much of him until he has finished it. Where did you say you were going to walk?"

"To meet the stage."

"Oh, well, I won't have to play tennis for an hour, and if you insist——"

"Of course."

As they strolled slowly in the shade of the trees, Hollanden began: "Isn't that Hawker an ill-bred old thing?"

"No, he is not." Then after a time she said, "Why?"

"Oh, he gets so absorbed in a beastly smudge of paint that I really suppose he cares nothing for anything else in the world. Men who are really artists—I don't believe they are capable of deep human affections. So much of them is occupied by art. There's not much left over, you see."

"I don't believe it at all," she exclaimed.

"You don't, eh?" cried Hollanden scornfully. "Well, let me tell you, young woman, there is a great deal of truth in it. Now, there's Hawker—as good a fellow as ever lived, too, in a way, and yet he's an artist. Why, look how he treats—look how he treats that poor setter dog!"

"Why, he's as kind to him as he can be," she declared.

"And I tell you he is not!" cried Hollanden.

"He is, Hollie. You—you are unspeakable when you get in these moods."

"There—that's just you in an argument. I'm not in a mood at all. Now, look—the dog loves him with simple, unquestioning devotion that fairly brings tears to one's eyes——"

"Yes," she said.

"And he—why, he's as cold and stern——"

"He isn't. He isn't, Hollie. You are awf'ly unfair."

"No, I'm not. I am simply a liberal observer. And Hawker, with his people, too," he went on darkly; "you can't tell—you don't know anything about it—but I tell you that what I have seen proves my assertion that the artistic mind has no space left for the human affections. And as for the dog——"

"I thought you were his friend, Hollie?"

"Whose?"

"No, not the dog's. And yet you—really, Hollie, there is something unnatural in you. You are so stupidly keen in looking at people that you do not possess common loyalty to your friends. It is because you are a writer, I suppose. That has to explain so many things. Some of your traits are very disagreeable."

"There! there!" plaintively cried Hollanden. "This is only about the treatment of a dog, mind you. Goodness, what an oration!"

"It wasn't about the treatment of a dog. It was about your treatment of your friends."

"Well," he said sagely, "it only goes to show that there is nothing impersonal in the mind of a woman. I undertook to discuss broadly——"

"Oh, Hollie!"

"At any rate, it was rather below you to do such scoffing at me."

"Well, I didn't mean—not all of it, Hollie."

"Well, I didn't mean what I said about the dog and all that, either."

"You didn't?" She turned toward him, large-eyed.

"No. Not a single word of it."

"Well, what did you say it for, then?" she demanded indignantly.

"I said it," answered Hollanden placidly, "just to tease you." He looked abstractedly up to the trees.

Presently she said slowly: "Just to tease me?"

At this time Hollanden wore an unmistakable air of having a desire to turn up his coat collar. "Oh, come now——" he began nervously.

"George Hollanden," said the voice at his shoulder, "you are not only disagreeable, but you are hopelessly ridiculous. I—I wish you would never speak to me again!"

"Oh, come now, Grace, don't—don't—— Look! There's the stage coming, isn't it?"

"No, the stage is not coming. I wish—I wish you were

at the bottom of the sea, George Hollanden. And—and Mr. Hawker, too. There!"

"Oh, bless my soul! And all about an infernal dog," wailed Hollanden. "Look! Honest, now, there's the stage. See it? See it?"

"It isn't there at all," she said.

Gradually he seemed to recover his courage. "What made you so tremendously angry? I don't see why."

After consideration, she said decisively: "Well, because."

"That's why I teased you," he rejoined.

"Well, because—because——"

"Go on," he told her finally. "You are doing very well." He waited patiently.

"Well," she said, "it is dreadful to defend somebody so —so excitedly, and then have it turned out just a tease. I don't know what he would think."

"Who would think?"

"Why—he."

"What could he think? Now, what could he think? Why," said Hollanden, waxing eloquent, "he couldn't under any circumstances think—think anything at all. Now, could he?"

She made no reply.

"Could he?"

She was apparently reflecting.

"Under any circumstances," persisted Hollanden, "he couldn't think anything at all. Now, could he?"

"No," she said.

"Well, why are you angry at me, then?"

XI

"John," said the old mother, from the profound mufflings of the pillow and quilts.

"What?" said the old man. He was tugging at his right boot, and his tone was very irascible.

"I think William's changed a good deal."

"Well, what if he has?" replied the father, in another burst of ill temper. He was then tugging at his left boot.

"Yes, I'm afraid he's changed a good deal," said the muffled voice from the bed. "He's got a good many fine friends now, John—folks what put on a good many airs; and he don't care for his home like he did."

"Oh, well, I don't guess he's changed very much," said the old man cheerfully. He was now free of both boots.

She raised herself on an elbow and looked out with a troubled face. "John, I think he likes that girl."

"What girl?" said he.

"What girl? Why, that awful handsome girl you see around, of course."

"Do you think he likes 'er?"

"I'm afraid so—I'm afraid so," murmured the mother mournfully.

"Oh, well!" said the old man, without alarm or grief or pleasure in his tone.

He turned the lamp's wick very low and carried the lamp to the head of the stairs, where he perched it on the step. When he returned he said: "She's mighty good-lookin'!"

"Well, that ain't everything," she snapped. "How do we

know she ain't proud, and selfish, and—everything?"

"How do you know she is?" returned the old man.

"And she may just be leading him on."

"Do him good, then," said he, with impregnable serenity. "Next time he'll know better."

"Well, I'm worried about it," she said, as she sank back on the pillow again. "I think William's changed a good deal. He don't seem to care about—us—like he did."

"Oh, go to sleep!" said the father drowsily.

She was silent for a time, and then she said: "John?"

"What?"

"Do you think I better speak to him about that girl?"

"No."

She grew silent again, but at last she demanded: "Why not?"

"'Cause it's none of your business. Go to sleep, will you?" And presently he did, but the old mother lay blinking wild-eyed into the darkness.

In the morning Hawker did not appear at the early breakfast, eaten when the blue glow of dawn shed its ghostly lights upon the valley. The old mother placed various dishes on the back part of the stove. At ten o'clock he came downstairs. His mother was sweeping busily in the parlour at the time, but she saw him and ran to the back part of the stove. She slid the various dishes on to the table. "Did you oversleep?" she asked.

"Yes. I don't feel very well this morning," he said. He pulled his chair close to the table and sat there staring.

She renewed her sweeping in the parlour. When she returned he sat still staring undeviatingly at nothing.

"Why don't you eat your breakfast?" she said anxiously.

"I tell you, mother, I don't feel very well this morning," he answered quite sharply.

"Well," she said meekly, "drink some coffee and you'll feel better."

Afterward he took his painting machinery and left the house. His younger sister was at the well. She looked at him with a little smile and a little sneer. "Going up to the inn this morning?" she said.

"I don't see how that concerns you, Mary," he rejoined, with dignity.

"Oh my!" she said airily.

"But since you are so interested, I don't mind telling you that I'm not going up to the inn this morning."

His sister fixed him with her eye. "She ain't mad at you, is she, Will?"

"I don't know what you mean, Mary." He glared hatefully at her and strode away.

Stanley saw him going through the fields and leaped a fence jubilantly in pursuit. In a wood the light sifted through the foliage and burned with a peculiar reddish lustre on the masses of dead leaves. He frowned at it for a while from different points. Presently he erected his easel and began to paint. After a time he threw down his brush and swore. Stanley, who had been solemnly staring at the scene as if he too was sketching it, looked up in surprise.

In wandering aimlessly through the fields and the forest Hawker once found himself near the road to Hemlock Inn. He shied away from it quickly, as if it were a great snake.

While most of the family were at supper, Mary, the younger sister, came charging breathlessly into the kitchen. "Ma—

sister," she cried, "I know why—why Will didn't go to the inn to-day. There's another fellow come. Another fellow."

"Who? Where? What do you mean?" exclaimed her mother and her sister.

"Why, another fellow up at the inn," she shouted, triumphant in her information. "Another fellow come up on the stage this morning. And she went out driving with him this afternoon."

"Well!" exclaimed her mother and her sister.

"Yep! And he's an awful good-looking fellow, too. And she—oh my!—she looked as if she thought the world and all of him."

"Well!" exclaimed her mother and her sister again.

"Sho!" said the old man. "You wimmen leave William alone and quit your gabbling."

The three women made a combined assault upon him. "Well, we ain't a-hurting him, are we, pa? You needn't be so snifty. I guess we ain't a-hurting him much."

"Well," said the old man. And to this argument he added, "Sho!"

They kept him out of the subsequent consultations.

XII

THE NEXT DAY, as little Roger was going toward the tennis court, a large orange-and-white setter ran effusively from around the corner of the inn and greeted him. Miss Fanhall, the Worcester girls, Hollanden, and Oglethorpe faced to the front like soldiers. Hollanden cried, "Why, Billie

Hawker must be coming!" Hawker at that moment appeared, coming toward them with a smile which was not over-confident.

Little Roger went off to perform some festivities of his own on the brown carpet under a clump of pines. The dog, to join him, felt obliged to circle widely about the tennis court. He was much afraid of this tennis court, with its tiny round things that sometimes hit him. When near it he usually slunk along at a little sheep-trot and with an eye of wariness upon it.

At her first opportunity the younger Worcester girl said: "You didn't come up yesterday, Mr. Hawker."

Hollanden seemed to think that Miss Fanhall turned her head as if she wished to hear the explanation of the painter's absence, so he engaged her in swift and fierce conversation.

"No," said Hawker. "I was resolved to finish a sketch of a stubble field which I began a good many days ago. You see, I was going to do such a great lot of work this summer, and I've done hardly a thing. I really ought to compel myself to do some, you know."

"There," said Hollanden, with a victorious nod, "just what I told you!"

"You didn't tell us anything of the kind," retorted the Worcester girls with one voice.

A middle-aged woman came upon the porch of the inn, and after scanning for a moment the group at the tennis court she hurriedly withdrew. Presently she appeared again, accompanied by five more middle-aged women. "You see," she said to the others, "it is as I said. He has come back."

The five surveyed the group at the tennis court, and then

said: "So he has. I knew he would. Well, I declare! Did you ever?" Their voices were pitched at low keys, and they moved with care, but their smiles were broad and full of a strange glee.

"I wonder how he feels," said one in subtle ecstasy.

Another laughed. "You know how you would feel, my dear, if you were him and saw yourself suddenly cut out by a man who was so hopelessly superior to you. Why, Oglethorpe's a thousand times better looking. And then, think of his wealth and social position!"

One whispered dramatically: "They say he never came up here at all yesterday."

Another replied: "No more he did. That's what we've been talking about. Stayed down at the farm all day, poor fellow!"

"Do you really think she cares for Oglethorpe?"

"Care for him? Why, of course she does. Why, when they came up the path yesterday morning I never saw a girl's face so bright. I asked my husband how much of the Chambers Street Bank stock Oglethorpe owned, and he said that if Oglethorpe took his money out there wouldn't be enough left to buy a pie."

The youngest woman in the corps said: "Well, I don't care. I think it is too bad! I don't see anything so much in that Mr. Oglethorpe."

The others at once patronized her. "Oh, you don't, my dear? Well, let me tell you that bank stock waves in the air like a banner. You would see it if you were her."

"Well, she don't have to care for his money."

"Oh no, of course she don't have to. But they are just the ones that do, my dear. They are just the ones that do."

"Well, it's a shame."

"Oh, of course it's a shame."

The woman who had assembled the corps said to one at her side: "Oh, the commonest kind of people, my dear, the commonest kind. The father is a regular farmer, you know. He drives oxen. Such language! You can really hear him miles away bellowing at those oxen. And the girls are shy, half-wild things—oh, you have no idea! I saw one of them yesterday when we were out driving. She dodged as we came along, for I suppose she was ashamed of her frock, poor child! And the mother—well, I wish you could see her! A little old dried-up thing. We saw her carrying a pail of water from the well, and, oh, she bent and staggered dreadfully, poor thing!"

"And the gate to their front yard, it has a broken hinge, you know. Of course, that's an awful bad sign. When people let their front gate hang on one hinge you know what that means."

After gazing again at the group at the court, the youngest member of the corps said: "Well, he's a good tennis player, anyhow."

The others smiled indulgently. "Oh yes, my dear, he's a good tennis player."

XIII

One day Hollanden said, in greeting, to Hawker: "Well, he's gone."

"Who?" asked Hawker.

"Why, Oglethorpe, of course. Who did you think I meant?"

"How did I know?" said Hawker angrily.

"Well," retorted Hollanden, "your chief interest was in his movements, I thought."

"Why, of course not, hang you! Why should I be interested in his movements?"

"Well, you weren't, then. Does that suit you?"

After a period of silence Hawker asked: "What did he—what made him go?"

"Who?"

"Why—Oglethorpe."

"How was I to know you meant him? Well, he went because some important business affairs in New York demanded it, he said; but he is coming back again in a week. They had rather a late interview on the porch last evening."

"Indeed," said Hawker stiffly.

"Yes, and he went away this morning looking particularly elated. Aren't you glad?"

"I don't see how it concerns me," said Hawker, with still greater stiffness.

In a walk to the lake that afternoon, Hawker and Miss Fanhall found themselves side by side and silent. The girl contemplated the distant purple hills as if Hawker were not at her side and silent. Hawker frowned at the roadway. Stanley, the setter, scouted the fields in a genial gallop.

At last the girl turned to him. "Seems to me," she said, —"seems to me you are dreadfully quiet this afternoon."

"I am thinking about my wretched field of stubble," he answered, still frowning.

Her parasol swung about until the girl was looking up at his inscrutable profile. "Is it, then, so important that you

haven't time to talk to me?" she asked with an air of what might have been timidity.

A smile swept the scowl from his face. "No, indeed," he said instantly; "nothing is so important as that."

She seemed aggrieved then. "Hum—you didn't look so," she told him.

"Well, I didn't mean to look any other way," he said contritely. "You know what a bear I am sometimes. Hollanden says it is a fixed scowl from trying to see uproarious pinks, yellows, and blues."

A little brook, a brawling, ruffianly little brook, swaggered from side to side down the glade, swirling in white leaps over the great dark rocks and shouting challenge to the hillsides. Hollanden and the Worcester girls had halted in a place of ferns and wet moss. Their voices could be heard quarrelling above the clamour of the stream. Stanley, the setter, had sousled himself in a pool and then gone and rolled in the dust of the road. He blissfully lolled there, with his coat now resembling an old door-mat.

"Don't you think Jem is a wonderfully good fellow?" said the girl to the painter.

"Why, yes, of course," said Hawker.

"Well, he is," she retorted, suddenly defensive.

"Of course," he repeated loudly.

She said: "Well, I don't think you like him as well as I like him."

"Certainly not," said Hawker.

"You don't?" She looked at him in a kind of astonishment.

"Certainly not," said Hawker again, and very irritably.

"How in the wide world do you expect me to like him as well as you like him?"

"I don't mean as well," she explained.

"Oh!" said Hawker.

"But I mean you don't like him the way I do at all—the way I expected you to like him. I thought men of a certain pattern always fancied their kind of men wherever they met them, don't you know? And I was so sure you and Jem would be friends."

"Oh!" cried Hawker. Presently he added: "But he isn't my kind of a man at all."

"He is. Jem is one of the best fellows in the world."

Again Hawker cried "Oh!"

They paused and looked down at the brook. Stanley sprawled panting in the dust and watched them. Hawker leaned against a hemlock. He sighed and frowned, and then finally coughed with great resolution. "I suppose, of course, that I am unjust to him. I care for you myself, you understand, and so it becomes——"

He paused for a moment because he heard a rustling of her skirts, as if she had moved suddenly. Then he continued: "And so it becomes difficult for me to be fair to him. I am not able to see him with a true eye." He bitterly addressed the trees on the opposite side of the glen. "Oh, I care for you, of course. You might have expected it." He turned from the trees and strode toward the roadway. The uninformed and disreputable Stanley arose and wagged his tail.

As if the girl had cried out at a calamity, Hawker said again: "Well, you might have expected it."

XIV

At the lake, Hollanden went pickerel-fishing, lost his hook in a gaunt grey stump, and earned much distinction by his skill in discovering words to express his emotion without resorting to the list ordinarily used in such cases. The younger Miss Worcester ruined a new pair of boots, and Stanley sat on the bank and howled the song of the forsaken. At the conclusion of the festivities, Hollanden said: "Billie, you ought to take the boat back."

"Why had I? You borrowed it."

"Well, I borrowed it, and it was a lot of trouble, and now you ought to take it back."

Ultimately Hawker said: "Oh, let's both go!"

On this journey Hawker made a long speech to his friend, and at the end of it he exclaimed: "And now do you think she cares so much for Oglethorpe? Why, she as good as told me that he was only a very great friend."

Hollanden wagged his head dubiously. "What a woman says doesn't amount to shucks. It's the way she says it—that's what counts. Besides," he cried in a brilliant afterthought, "she wouldn't tell you, anyhow, you fool!"

"You're an encouraging brute," said Hawker, with a rueful grin.

Later the Worcester girls seized upon Hollanden and piled him high with ferns and mosses. They dragged the long grey lichens from the chins of venerable pines, and ran with them to Hollanden, and dashed them into his arms. "Oh, hurry up, Hollie!" they cried, because with his great load

he frequently fell behind them in the march. He once positively refused to carry these things another step. Some distance farther on the road he positively refused to carry this old truck another step. When almost to the inn he positively refused to carry this senseless rubbish another step. The Worcester girls had such vivid contempt for his expressed unwillingness that they neglected to tell him of any appreciation they might have had for his noble struggle.

As Hawker and Miss Fanhall proceeded slowly they heard a voice ringing through the foliage: "Whoa! Haw! Git-ap, blast you! Haw! Haw, drat your hides! Will you haw? Git-ap! Gee! Whoa!"

Hawker said: "The others are a good ways ahead. Hadn't we better hurry a little?"

The girl obediently mended her pace.

"Whoa! haw! git-ap!" shouted the voice in the distance. "Git over there, Red, git over! Gee! Git-ap!" And these cries pursued the man and the maid.

At last Hawker said: "That's my father."

"Where?" she asked, looking bewildered.

"Back there, driving those oxen."

The voice shouted: "Whoa! Git-ap! Gee! Red, git over there now, will you? I'll trim the skin off'n you in a minute. Whoa! Haw! Haw! Whoa! Git-ap!"

Hawker repeated: "Yes, that's my father."

"Oh, is it?" she said. "Let's wait for him."

"All right," said Hawker sullenly.

Presently a team of oxen waddled into view around the curve of the road. They swung their heads slowly from side to side, bent under the yoke, and looked out at the world

with their great eyes, in which was a mystic note of their humble, submissive, toilsome lives. An old wagon creaked after them, and erect upon it was the tall and tattered figure of the farmer, swinging his whip and yelling: "Whoa! Haw there! Git-ap!" The lash flicked and flew over the broad backs of the animals.

"Hello, father!" said Hawker.

"Whoa! Back! Whoa! Why, hello, William; what you doing here?"

"Oh, just taking a walk. Miss Fanhall, this is my father. Father——"

"How d' you do?"

The old man balanced himself with care and then raised his straw hat from his head with a quick gesture and with what was perhaps a slightly apologetic air, as if he feared that he was rather overdoing the ceremonial part.

The girl later became very intent upon the oxen. "Aren't they nice old things!" she said, as she stood looking into the faces of the team. "But what makes their eyes so very sad?"

"I dunno," said the old man.

She was apparently unable to resist a desire to pat the nose of the nearest ox, and for that purpose she stretched forth a cautious hand. But the ox moved restlessly at the moment, and the girl put her hand apprehensively behind herself and backed away. The old man on the wagon grinned. "They won't hurt you," he told her.

"They won't bite, will they?" she asked, casting a glance of inquiry at the old man and then turning her eyes again upon the fascinating animals.

"No," said the old man, still grinning; "just as gentle as kittens."

She approached them circuitously. "Sure?" she said.

"Sure," replied the old man.

He climbed from the wagon and came to the heads of the oxen. With him as an ally, she finally succeeded in patting the nose of the nearest ox. "Aren't they solemn, kind old fellows! Don't you get to think a great deal of them?"

"Well, they're kind of aggravating beasts sometimes," he said. "But they're a good yoke—a good yoke. They can haul with anything in this region."

"It doesn't make them so terribly tired, does it?" she said hopefully. "They are such strong animals."

"No-o-o," he said. "I dunno. I never thought much about it."

With their heads close together they became so absorbed in their conversation that they seemed to forget the painter. He sat on a log and watched them.

Ultimately the girl said: "Won't you give us a ride?"

"Sure," said the old man. "Come on, and I'll help you up." He assisted her very painstakingly to the old board that usually served him as a seat, and he clambered to a place beside her. "Come on, William!" he called. The painter climbed into the wagon and stood behind his father, putting his hand on the old man's shoulder to preserve his balance.

"Which is the near ox?" asked the girl, with a serious frown.

"Git-ap! Haw! That one there," said the old man.

"And this one is the off ox?"

"Yep."

"Well, suppose you sat here where I do; would this one be the near ox and that one the off ox, then?"

"Nope. Be just same."

"Then, the near ox isn't always the nearest one to a person, at all? That ox there is always the near ox?"

"Yep, always. 'Cause when you drive 'em a-foot you always walk on the left side."

"Well, I never knew that before."

After studying them in silence for a while, she said: "Do you think they are happy?"

"I dunno," said the old man. "I never thought." As the wagon creaked on they gravely discussed this problem, contemplating profoundly the backs of the animals. Hawker gazed in silence at the meditating two before him. Under the wagon Stanley, the setter, walked slowly, wagging his tail in placid contentment and ruminating upon his experiences.

At last the old man said cheerfully: "Shall I take you around by the inn?"

Hawker started and seemed to wince at the question. Perhaps he was about to interrupt, but the girl cried: "Oh, will you? Take us right to the door? Oh, that will be awfully good of you!"

"Why," began Hawker, "you don't want—you don't want to ride to the inn on an—on an ox-wagon, do you?"

"Why, of course I do," she retorted, directing a withering glance at him.

"Well——" he protested.

"Let 'er be, William," interrupted the old man. "Let 'er do what she wants to. I guess everybody in th' world ain't even got an ox-wagon to ride in. Have they?"

"No, indeed," she returned, while withering Hawker again.

"Gee! Gee! Whoa! Haw! Git-ap! Haw! Whoa! Back!"

After these two attacks Hawker became silent.

"Gee! Gee! Gee there, blast—s'cuse me. Gee! Whoa! Git-ap!"

All the boarders of the inn were upon its porches waiting for the dinner-gong. There was a surge toward the railing as a middle-aged woman passed the word along her middle-aged friends that Miss Fanhall, accompanied by Mr. Hawker, had arrived on the ox-cart of Mr. Hawker's father.

"Whoa! Haw! Git-ap!" said the old man in more subdued tones. "Whoa there, Red! Whoa, now! Wh-o-a!"

Hawker helped the girl to alight, and she paused for a moment conversing with the old man about the oxen. Then she ran smiling up the steps to meet the Worcester girls.

"Oh, such a lovely time! Those dear old oxen—you should have been with us!"

XV

"Oh, Miss Fanhall!"

"What is it, Mrs. Truscot?"

"That was a great prank of yours last night, my dear. We all enjoyed the joke so much."

"Prank?"

"Yes, your riding on the ox-cart with that old farmer and that young Mr. What's-his-name, you know. We all thought it delicious. Ah, my dear, after all—don't be offended—if we had your people's wealth and position we might do that sort of unconventional thing, too; but, ah,

my dear, we can't, we can't! Isn't the young painter a charming man?"

Out on the porch Hollanden was haranguing his friends. He heard a step and glanced over his shoulder to see who was about to interrupt him. He suddenly ceased his oration, and said: "Hello! what's the matter with Grace?"

The heads turned promptly. As the girl came toward them, it could be seen that her cheeks were very pink, and her eyes were flashing general wrath and defiance.

The Worcester girls burst into eager interrogation. "Oh, nothing!" she replied at first; but later she added in an undertone: "That wretched Mrs. Truscot——"

"What did she say?" whispered the younger Worcester girl.

"Why, she said—oh, nothing!"

Both Hollanden and Hawker were industriously reflecting.

Later in the morning Hawker said privately to the girl: "I know what Mrs. Truscot talked to you about."

She turned upon him belligerently. "You do?"

"Yes," he answered with meekness. "It was undoubtedly some reference to your ride upon the ox-wagon."

She hesitated a moment, and then said: "Well?"

With still greater meekness he said: "I am very sorry."

"Are you, indeed?" she inquired loftily. "Sorry for what? Sorry that I rode upon your father's ox-wagon, or sorry that Mrs. Truscot was rude to me about it?"

"Well, in some ways it was my fault."

"Was it? I suppose you intend to apologize for your father's owning an ox-wagon, don't you?"

"No, but——"

"Well, I am going to ride in the ox-wagon whenever I choose. Your father, I know, will always be glad to have me. And if it so shocks you, there is not the slightest necessity for your coming with us."

They glowered at each other, and he said: "You have twisted the question with the usual ability of your sex."

She pondered as if seeking some particularly destructive retort. She ended by saying bluntly: "Did you know that we were going home next week?"

A flush came suddenly to his face. "No. Going home? Who? You?"

Why, of course." And then with an indolent air she continued: "I meant to have told you before this, but somehow it quite escaped me."

He stammered: "Are—are you, honestly?"

She nodded. "Why, of course. Can't stay here for ever, you know."

They were then silent for a long time.

At last Hawker said: "Do you remember what I told you yesterday?"

"No; what was it?"

He cried indignantly: "You know very well what I told you!"

"I do not."

"No," he sneered, "of course not! You never take the trouble to remember such things. Of course not! Of course not!"

"You are a very ridiculous person," she vouchsafed, after eyeing him coldly.

He arose abruptly. "I believe I am. By heavens, I believe I am!" he cried in a fury.

She laughed. "You are more ridiculous now than I have yet seen you."

After a pause he said magnificently: "Well, Miss Fanhall, you will doubtless find Mr. Hollanden's conversation to have a much greater interest than that of such a ridiculous person."

Hollanden approached them with the blithesome step of an untroubled man. "Hello, you two people; why don't you —oh—ahem! Hold on, Billie; where are you going?"

"I——" began Hawker.

"Oh, Hollie," cried the girl impetuously, "do tell me how to do that slam thing, you know. I've tried it so often, but I don't believe I hold my racket right. And you do it so beautifully."

"Oh, that," said Hollanden. "It's not so very difficult. I'll show it to you. You don't want to know this minute, do you?"

"Yes," she answered.

"Well, come over to the court, then. Come ahead, Billie!"

"No," said Hawker, without looking at his friend, "I can't this morning, Hollie. I've got to go to work. Good-bye!" He comprehended them both in a swift bow and stalked away.

Hollanden turned quickly to the girl.

"What was the matter with Billie? What was he grinding his teeth for? What was the matter with him?"

"Why, nothing—was there?" she asked in surprise.

"Why, he was grinding his teeth until he sounded like a

stone-crusher," said Hollanden in a severe tone. "What was the matter with him?"

"How should I know?" she retorted.

"You've been saying something to him."

"I! I didn't say a thing."

"Yes, you did."

"Hollie, don't be absurd!"

Hollanden debated with himself for a time, and then observed: "Oh, well, I always said he was an ugly-tempered fellow——"

The girl flashed him a little glance.

"And now I am sure of it—as ugly-tempered a fellow as ever lived."

"I believe you," said the girl. Then she added: "All men are. I declare, I think you to be the most incomprehensible creatures. One never knows what to expect of you. And you explode and go into rages and make yourselves utterly detestable over the most trivial matters and at the most unexpected times. You are all mad, I think."

"I!" cried Hollanden wildly. "What in the mischief have I done?"

XVI

"Look here," said Hollanden, at length, "I thought you were so wonderfully anxious to learn that stroke?"

"Well, I am," she said.

"Come on, then." As they walked toward the tennis court, he seemed to be plunged into mournful thought. In his eyes was a singular expression, which perhaps denoted the woe of the optimist pushed suddenly from his height.

He sighed. "Oh, well, I suppose all women, even the best of them, are that way."

"What way?" she said.

"My dear child," he answered, in a benevolent manner, "you have disappointed me, because I have discovered that you resemble the rest of your sex."

"Ah!" she remarked, maintaining a non-committal attitude.

"Yes," continued Hollanden, with a sad but kindly smile, "even you, Grace, were not above fooling with the affections of a poor country swain, until he don't know his ear from the tooth he had pulled two years ago."

She laughed. "He would be furious if he heard you call him a country swain."

"Who would?" said Hollanden.

"Why, the country swain, of course," she rejoined.

Hollanden seemed plunged in mournful reflection again. "Well, it's a shame, Grace, anyhow," he observed, wagging his head dolefully. "It's a howling, wicked shame."

"Hollie, you have no brains at all," she said, "despite your opinion."

"No," he replied ironically, "not a bit."

"Well, you haven't, you know, Hollie."

"At any rate," he said in an angry voice, "I have some comprehension and sympathy for the feelings of others."

"Have you?" she asked. "How do you mean, Hollie? Do you mean you have feeling for them in their various sorrows? Or do you mean that you understand their minds?"

Hollanden ponderously began: "There have been people who have not questioned my ability to——"

"Oh, then, you mean that you both feel for them in their sorrows and comprehend the machinery of their minds. Well, let me tell you that in regard to the last thing you are wrong. You know nothing of any one's mind. You know less about human nature than anybody I have met."

Hollanden looked at her in artless astonishment. He said: "Now, I wonder what made you say that?" This interrogation did not seem to be addressed to her, but was evidently a statement to himself of a problem. He meditated for some moments. Eventually he said: "I suppose you mean that I do not understand you?"

"Why do you suppose I mean that?"

"That's what a person usually means when he—or she—charges another with not understanding the entire world."

"Well, at any rate, it is not what I mean at all," she said. "I mean that you habitually blunder about other people's affairs, in the belief, I imagine, that you are a great philanthropist, when you are only making an extraordinary exhibition of yourself."

"The dev——" began Hollanden. Afterward he said: "Now, I wonder what in blue thunder you mean this time?"

"Mean this time? My meaning is very plain, Hollie. I supposed the words were clear enough."

"Yes," he said thoughtfully, "your words were clear enough, but then you were, of course, referring back to some event, or series of events, in which I had the singular ill fortune to displease you. Maybe you don't know yourself, and spoke only from the emotion generated by the event, or series of events, in which, as I have said, I had the singular ill fortune to displease you."

"How awf'ly clever!" she said.

"But I can't recall the event, or series of events, at all," he continued, musing with a scholarly air and disregarding her mockery. "I can't remember a thing about it. To be sure, it might have been that time when——"

"I think it very stupid of you to hunt for a meaning when I believe I made everything so perfectly clear," she said wrathfully.

"Well, you yourself might not be aware of what you really meant," he answered sagely. "Women often do that sort of thing, you know. Women often speak from motives which, if brought face to face with them, they wouldn't be able to distinguish from any other thing which they had never before seen."

"Hollie, if there is a disgusting person in the world, it is he who pretends to know so much concerning a woman's mind."

"Well, that's because they who know, or pretend to know, so much about a woman's mind are invariably satirical, you understand," said Hollanden cheerfully.

A dog ran frantically across the lawn, his nose high in the air, and his countenance expressing vast perturbation and alarm. "Why, Billie forgot to whistle for his dog when he started for home," said Hollanden. "Come here, old man. Well, 'e was a nice dog!" The girl also gave invitation, but the setter would not heed them. He spun wildly about the lawn until he seemed to strike his master's trail, and then, with his nose near to the ground, went down the road at an eager gallop. They stood and watched him.

"Stanley's a nice dog," said Hollanden.

"Indeed he is," replied the girl fervently.

Presently Hollanden remarked: "Well, don't let's fight any more, particularly since we can't decide what we're fighting about. I can't discover the reason, and you don't know it, so——"

"I do know it; I told you very plainly."

"Well, all right. Now, this is the way to work that slam: You give the ball a sort of a lift—see?—underhanded, and with your arm crooked and stiff. Here, you smash this other ball into the net. Hi! Look out! If you hit it that way, you'll knock it over the hotel. Let the ball drop nearer to the ground. Oh, heavens, not on the ground! Well, it's hard to do it from the serve, anyhow. I'll go over to the other court and bat you some easy ones."

Afterward, when they were going toward the inn, the girl suddenly began to laugh.

"What are you giggling at?" said Hollanden.

"I was thinking how furious he would be if he heard you call him a country swain," she rejoined.

"Who?" asked Hollanden.

XVII

Oglethorpe contended that the men who made the most money from books were the best authors. Hollanden contended that they were the worst. Oglethorpe said that such a question should be left to the people. Hollanden said that the people habitually made wrong decisions on questions that were left to them. "That is the most odiously aristocratic belief," said Oglethorpe.

"No," said Hollanden, "I like the people. But, considered generally, they are a collection of ingenious blockheads."

"But they read your books," said Oglethorpe, grinning.

"That is through a mistake," replied Hollanden.

As the discussion grew in size it incited the close attention of the Worcester girls, but Miss Fanhall did not seem to hear it. Hawker, too, was staring into the darkness with a gloomy and preoccupied air.

"Are you sorry that this is your last evening at Hemlock Inn?" said the painter at last, in a low tone.

"Why, yes—certainly," said the girl.

Under the sloping porch of the inn the vague orange light from the parlours drifted to the black wall of the night.

"I shall miss you," said the painter.

"Oh, I dare say," said the girl.

Hollanden was lecturing at length and wonderfully. In the mystic spaces of the night the pines could be heard in their weird monotone, as they softly smote branch and branch, as if moving in some solemn and sorrowful dance.

"This has been quite the most delightful summer of my experience," said the painter.

"I have found it very pleasant," said the girl.

From time to time Hawker glanced furtively at Oglethorpe, Hollanden, and the Worcester girls. This glance expressed no desire for their well-being.

"I shall miss you," he said to the girl again. His manner was rather desperate. She made no reply, and, after leaning toward her, he subsided with an air of defeat.

Eventually he remarked: "It will be very lonely here again. I dare say I shall return to New York myself in a few weeks."

"I hope you will call," she said.

"I shall be delighted," he answered stiffly, and with a dissatisfied look at her.

"Oh, Mr. Hawker," cried the younger Worcester girl, suddenly emerging from the cloud of argument which Hollanden and Oglethorpe kept in the air, "won't it be sad to lose Grace? Indeed, I don't know what we shall do. Shan't we miss her dreadfully?"

"Yes," said Hawker, "we shall of course miss her dreadfully."

"Yes, won't it be frightful?" said the elder Worcester girl. "I can't imagine what we will do without her. And Hollie is only going to spend ten more days. Oh dear! mamma, I believe, will insist on staying the entire summer. It was papa's orders, you know, and I really think she is going to obey them. He said he wanted her to have one period of rest at any rate. She is such a busy woman in town, you know."

"Here," said Hollanden, wheeling to them suddenly, "you all look as if you were badgering Hawker, and he looks badgered. What are you saying to him?"

"Why," answered the younger Worcester girl, "we were only saying to him how lonely it would be without Grace."

"Oh!" said Hollanden.

As the evening grew old, the mother of the Worcester girls joined the group. This was a sign that the girls were not to long delay the vanishing-time. She sat almost upon the edge of her chair, as if she expected to be called upon at any moment to arise and bow "Good-night," and she re-

paid Hollanden's eloquent attention with the placid and absent-minded smiles of the chaperon who waits.

Once the younger Worcester girl shrugged her shoulders and turned to say: "Mamma, you make me nervous!" Her mother merely smiled in a still more placid and absent-minded manner.

Oglethorpe arose to drag his chair nearer to the railing, and when he stood the Worcester mother moved and looked around expectantly, but Oglethorpe took seat again. Hawker kept an anxious eye upon her.

Presently Miss Fanhall arose. "Why, you are not going in already, are you?" said Hawker and Hollanden and Oglethorpe. The Worcester mother moved toward the door, followed by her daughters, who were protesting in muffled tones. Hollanden pitched violently upon Oglethorpe. "Well, at any rate——" he said. He picked up the thread of a past argument with great agility.

Hawker said to the girl: "I—I—I shall miss you dreadfully."

She turned to look at him and smiled. "Shall you?" she said in a low voice.

"Yes," he said. Thereafter he stood before her awkwardly and in silence. She scrutinized the boards of the floor. Suddenly she drew a violet from a cluster of them upon her gown and thrust it out to him as she turned toward the approaching Oglethorpe.

"Good-night, Mr. Hawker," said the latter. "I am very glad to have met you, I'm sure. Hope to see you in town. Good-night."

He stood near when the girl said to Hawker: "Good-bye.

You have given us such a charming summer. We shall be delighted to see you in town. You must come some time when the children can see you, too. Good-bye."

"Good-bye," replied Hawker, eagerly and feverishly, trying to interpret the inscrutable feminine face before him. "I shall come at my first opportunity."

"Good-bye."

"Good-bye."

Down at the farmhouse, in the black quiet of the night, a dog lay curled on the door-mat. Of a sudden the tail of this dog began to thump, thump, on the boards. It began as a lazy movement, but it passed into a state of gentle enthusiasm, and then into one of curiously loud and joyful celebration. At last the gate clicked. The dog uncurled, and went to the edge of the steps to greet his master. He gave adoring, tremulous welcome with his clear eyes shining in the darkness. "Well, Stan, old boy," said Hawker, stooping to stroke the dog's head.

After his master had entered the house, the dog went forward and sniffed at something that lay on the top step. Apparently it did not interest him greatly, for he returned in a moment to the door-mat.

But he was again obliged to uncurl himself, for his master came out of the house with a lighted lamp, and made search of the door-mat, the steps, and the walk, swearing meanwhile in an undertone. The dog wagged his tail and sleepily watched this ceremony. When his master had again entered the house, the dog went forward and sniffed at the top step. But the thing that had lain there was gone.

XVIII

It was evident at breakfast that Hawker's sisters had achieved information. "What's the matter with you this morning?" asked one. "You look as if you hadn't slep' well."

"There is nothing the matter with me," he rejoined, looking glumly at his plate.

"Well, you look kind of broke up."

"How I look is of no consequence. I tell you there is nothing the matter with me."

"Oh!" said his sister. She exchanged meaning glances with the other feminine members of the family. Presently the other sister observed: "I heard she was going home to-day."

"Who?" said Hawker, with a challenge in his tone.

"Why, that New York girl—Miss What's-her-name," replied the sister, with an undaunted smile.

"Did you, indeed? Well, perhaps she is."

"Oh, you don't know for sure, I s'pose."

Hawker arose from the table and, taking his hat, went away.

"Mary!" said the mother, in the sepulchral tone of belated but conscientious reproof.

"Well, I don't care. He needn't be so grand. I didn't go to tease him. I don't care."

"Well, you ought to care," said the old man suddenly. "There's no sense in you wimmen folks pestering the boy all the time. Let him alone with his own business, can't you?"

"Well, ain't we leaving him alone?"

"No, you ain't—'cept when he ain't here. I don't wonder the boy grabs his hat and skips out when you git to going."

"Well, what did we say to him, now? Tell us what we said to him that was so dreadful."

"Aw, thunder an' lightnin'!" cried the old man with a sudden great snarl. They seemed to know by this ejaculation that he had emerged in an instant from that place where man endures, and they ended the discussion. The old man continued his breakfast.

During his walk that morning Hawker visited a certain cascade, a certain lake, and some roads, paths, groves, nooks. Later in the day he made a sketch, choosing an hour when the atmosphere was of a dark blue, like powder-smoke in the shade of trees, and the western sky was burning in strips of red. He painted with a wild face, like a man who is killing.

After supper he and his father strolled under the apple boughs in the orchard and smoked. Once he gestured wearily. "Oh, I guess I'll go back to New York in a few days."

"Um," replied his father calmly. "All right, William."

Several days later Hawker accosted his father in the barnyard. "I suppose you think sometimes I don't care so much about you and the folks and the old place any more; but I do."

"Um," said the old man. "When you goin'?"

"Where?" asked Hawker, flushing.

"Back to New York."

"Why—I hadn't thought much about—— Oh, next week, I guess."

"Well, do as you like, William. You know how glad me an' mother and the girls are to have you come home with us whenever you can come. You know that. But you must do as you think best, and if you ought to go back to New York now, William, why—do as you think best."

"Well, my work——" said Hawker.

From time to time the mother made wondering speech to the sisters. "How much nicer William is now! He's just as good as he can be. There for a while he was so cross and out of sorts. I don't see what could have come over him. But now he's just as good as he can be."

Hollanden told him: "Come up to the inn more, you fool."

"I was up there yesterday."

"Yesterday! What of that? I've seen the time when the farm couldn't hold you for two hours during the day."

"Go to blazes!"

"Millicent got a letter from Grace Fanhall the other day."

"That so?"

"Yes, she did. Grace wrote—— Say, does that shadow look pure purple to you?"

"Certainly it does, or I wouldn't paint it so, duffer. What did she write?"

"Well, if that shadow is pure purple, my eyes are liars. It looks a kind of slate colour to me. Lord! if what you fellows say in your pictures is true, the whole earth must be blazing and burning and glowing and——"

Hawker went into a rage. "Oh, you don't know anything about colour, Hollie. For Heaven's sake shut up, or I'll smash you with the easel."

"Well, I was going to tell you what Grace wrote in her letter. She said——"

"Go on."

"Gimme time, can't you? She said that town was stupid, and that she wished she was back at Hemlock Inn."

"Oh! Is that all?"

"Is that all! I wonder what you expected? Well, and she asked to be remembered to you."

"Yes? Thanks."

"And that's all. 'Gad! for such a devoted man as you were, your enthusiasm and interest is stupendous."

The father said to the mother: "Well, William's going back to New York next week."

"Is he? Why, he ain't said nothing to me about it."

"Well, he is, anyhow."

"I declare! What do you s'pose he's going back before September for, John?"

"How do I know?"

"Well, it's funny, John. I bet—I bet he's going back so's he can see that girl."

"He says it's his work."

XIX

Wrinkles had been peering into the little dry-goods box that acted as a cupboard. "There are only two eggs and half a loaf of bread left," he announced brutally.

"Heavens!" said Warwickson, from where he lay smok-

ing on the bed. He spoke in a dismal voice. This tone, it is said, had earned him his popular name of Great Grief.

From different points of the compass Wrinkles looked at the little cupboard with a tremendous scowl, as if he intended thus to frighten the eggs into becoming more than two, and the bread into becoming a loaf. "Plague take it!" he exclaimed.

"Oh, shut up, Wrinkles!" said Grief from the bed.

Wrinkles sat down with an air austere and virtuous. "Well, what are we going to do?" he demanded of the others.

Grief, after swearing, said: "There, that's right! Now you're happy. The holy office of the inquisition! Blast your buttons, Wrinkles, you always try to keep us from starving peacefully! It is two hours before dinner, anyhow, and——"

"Well, but what are you going to do?" persisted Wrinkles.

Pennoyer, with his head afar down, had been busily scratching at a pen-and-ink drawing. He looked up from his board to utter a plaintive optimism. "The *Monthly Amazement* will pay me to-morrow. They ought to. I've waited over three months now. I'm going down there to-morrow, and perhaps I'll get it."

His friends listened with airs of tolerance. "Oh, no doubt, Penny, old man." But at last Wrinkles giggled pityingly. Over on the bed Grief croaked deep down in his throat. Nothing was said for a long time thereafter.

The crash of the New York streets came faintly to this room. Occasionally one could hear the tramp of feet in the intricate corridors of the begrimed building, which squatted, slumbering and old, between two exalted commercial structures which would have had to bend afar down to perceive

it. The northward march of the city's progress had happened not to overturn this aged structure, and it huddled there, lost and forgotten, while the cloud-veering towers strode on.

Meanwhile the first shadows of dusk came in at the blurred windows of the room. Pennoyer threw down his pen and tossed his drawing over on the wonderful heap of stuff that hid the table. "It's too dark to work." He lit a pipe and walked about, stretching his shoulders like a man whose labour is valuable.

When the dusk came fully the youths grew apparently sad. The solemnity of the gloom seemed to make them ponder. "Light the gas, Wrinkles," said Grief fretfully.

The flood of orange light showed clearly the dull walls lined with sketches, the tousled bed in one corner, the masses of boxes and trunks in another, a little dead stove, and the wonderful table. Moreover, there were wine-coloured draperies flung in some places, and on a shelf, high up, there were plaster casts, with dust in the creases. A long stove-pipe wandered off in the wrong direction and then turned impulsively toward a hole in the hall. There were some elaborate cobwebs on the ceiling.

"Well, let's eat," said Grief.

"Eat," said Wrinkles, with a jeer; "I told you there was only two eggs and a little bread left. How are we going to eat?"

Again brought face to face with this problem, and at the hour for dinner, Pennoyer and Grief thought profoundly. "Thunder and turf!" Grief finally announced as the result of his deliberations.

"Well, if Billie Hawker was only home——" began Pennoyer.

"But he isn't," objected Wrinkles, "and that settles that."

Grief and Pennoyer thought more. Ultimately Grief said: "Oh, well, let's eat what we've got." The others at once agreed to this suggestion, as if it had been in their minds.

Later there came a quick step in the passage and a confident little thunder upon the door. Wrinkles, arranging the tin pail on the gas stove, Pennoyer, engaged in slicing the bread, and Great Grief, affixing the rubber tube to the gas stove, yelled: "Come in!"

The door opened, and Miss Florinda O'Connor, the model, dashed into the room like a gale of obstreperous autumn leaves.

"Why, hello, Splutter!" they cried.

"Oh, boys, I've come to dine with you."

It was like a squall striking a fleet of yachts.

Grief spoke first. "Yes, you have?" he said incredulously.

"Why, certainly I have. What's the matter?"

They grinned. "Well, old lady," responded Grief, "you've hit us at the wrong time. We are, in fact, all out of everything. No dinner, to mention, and, what's more, we haven't got a sou."

"What? Again?" cried Florinda.

"Yes, again. You'd better dine home to-night."

"But I'll—I'll stake you," said the girl eagerly. "Oh, you poor old idiots! It's a shame! Say, I'll stake you."

"Certainly not!" said Pennoyer sternly.

"What are you talking about, Splutter?" demanded Wrinkles in an angry voice.

"No, that won't go down," said Grief, in a resolute yet wistful tone.

Florinda divested herself of her hat, jacket, and gloves, and put them where she pleased. "Got coffee, haven't you? Well, I'm not going to stir a step. You're a fine lot of birds!" she added bitterly. "You've all pulled me out of a whole lot of scrapes—oh, any number of times—and now you're broke, you go acting like a set of dudes."

Great Grief had fixed the coffee to boil on the gas stove, but he had to watch it closely, for the rubber tube was short, and a chair was balanced on a trunk, and two bundles of kindling were balanced on the chair, and the gas stove was balanced on the kindling. Coffee-making was here accounted a feat.

Pennoyer dropped a piece of bread to the floor. "There! I'll have to go shy one."

Wrinkles sat playing serenades on his guitar and staring with a frown at the table, as if he was applying some strange method of clearing it of its litter.

Florinda assaulted Great Grief. "Here, that's not the way to make coffee!"

"What ain't?"

"Why, the way you're making it. You want to take——" She explained some way to him which he couldn't understand.

"For Heaven's sake, Wrinkles, tackle that table! Don't sit there like a music-box," said Pennoyer, grappling the eggs and starting for the gas stove.

Later, as they sat around the board, Wrinkles said with satisfaction: "Well, the coffee's good, anyhow."

"'Tis good," said Florinda; "but it isn't made right. I'll show you how, Penny. You first——"

"Oh, dry up, Splutter!" said Grief. "Here, take an egg."

"I don't like eggs," said Florinda.

"Take an egg," said the three hosts menacingly.

"I tell you I don't like eggs."

"Take—an—egg!" they said again.

"Oh, well," said Florinda, "I'll take one, then; but you needn't act like such a set of dudes—and, oh, maybe you didn't have much lunch? I had such a daisy lunch! Up at Pontiac's studio. He's got a lovely studio."

The three looked to be oppressed. Grief said sullenly: "I saw some of his things over in Stencil's gallery, and they're rotten."

"Yes—rotten," said Pennoyer.

"Rotten," said Grief.

"Oh, well," retorted Florinda, "if a man has a swell studio and dresses—oh, sort of like a Willie, you know, you fellows sit here like owls in a cave and say rotten—rotten—rotten. You're away off. Pontiac's landscapes——"

"Landscapes be blowed! Put any of his work alongside of Billie Hawker's and see how it looks."

"Oh, well, Billie Hawker's," said Florinda. "Oh, well."

At the mention of Hawker's name they had all turned to scan her face.

XX

"He wrote that he was coming home this week," said Pennoyer.

"Did he?" asked Florinda indifferently.

"Yes. Aren't you glad?"

They were still watching her face.

"Yes, of course I'm glad. Why shouldn't I be glad?" cried the girl with sudden defiance.

They grinned.

"Oh, certainly. Billie Hawker is a good fellow, Splutter. You have a particular right to be glad."

"You people make me tired," Florinda retorted. "Billie Hawker doesn't give a rap about me, and he never tried to make out that he did."

"No," said Grief. "But that isn't saying that you don't care a rap about Billie Hawker. Ah, Florinda!"

It seemed that the girl's throat suffered a slight contraction. "Well, and what if I do?" she demanded finally.

"Have a cigarette?" answered Grief.

Florinda took a cigarette, lit it, and, perching herself on a divan which was secretly a coal-box, she smoked fiercely.

"What if I do?" she again demanded. "It's better than liking one of you dubs, anyhow."

"Oh, Splutter, you poor little outspoken kid!" said Wrinkles in a sad voice.

Grief searched among the pipes until he found the best one. "Yes, Splutter, don't you know that when you are so frank you defy every law of your sex, and wild eyes will take your trail?"

"Oh, you talk through your hat," replied Florinda. "Billie don't care whether I like him or whether I don't. And if he should hear me now, he wouldn't be glad or give a hang, either way. I know that." The girl paused and looked at the row of plaster casts. "Still, you needn't be throwing it at me all the time."

"We didn't," said Wrinkles indignantly. "You threw it at yourself."

"Well," continued Florinda, "it's better than liking one of you dubs, anyhow. He makes money and——"

"There," said Grief, "now you've hit it! Bedad, you've reached a point in eulogy where, if you move again, you will have to go backward."

"Of course I don't care anything about a fellow's having money——"

"No, indeed you don't, Splutter," said Pennoyer.

"But then, you know what I mean. A fellow isn't a man and doesn't stand up straight unless he has some money. And Billie Hawker makes enough so that you feel that nobody could walk over him, don't you know. And there isn't anything jay about him, either. He's a thoroughbred, don't you know."

After reflection, Pennoyer said: "It's pretty hard on the rest of us, Splutter."

"Well, of course I like him, but—but——"

"What?" said Pennoyer.

"I don't know," said Florinda.

Purple Sanderson lived in this room, but he usually dined out. At a certain time in his life, before he came to be a great artist, he had learned the gas-fitter's trade, and when his opinions were not identical with the opinions of the art managers of the greater number of New York publications, he went to see a friend who was a plumber, and the opinions of this man he was thereafter said to respect. He frequented a very neat restaurant on Twenty-third Street. It was known that on Saturday nights Wrinkles, Grief, and Pennoyer frequently quarrelled with him.

As Florinda ceased speaking Purple entered. "Hello, there, Splutter!" As he was neatly hanging up his coat, he said to the others, "Well, the rent will be due in four days."

"Will it?" asked Pennoyer, astounded.

"Certainly it will," responded Purple, with the air of a superior financial man.

"My soul!" said Wrinkles.

"Oh, shut up, Purple!" said Grief. "You make me weary, coming around here with your chin about rent. I was just getting happy."

"Well, how are we going to pay it? That's the point," said Sanderson.

Wrinkles sank deeper in his chair and played despondently on his guitar. Grief cast a look of rage at Sanderson, and then stared at the wall. Pennoyer said: "Well, we might borrow it from Billie Hawker."

Florinda laughed then.

"Or," continued Pennoyer hastily, "if those *Amazement* people pay me when they said they would, I'll have the money."

"So you will," said Grief. "You will have money to burn. Did the *Amazement* people ever pay you when they said they would? You are wonderfully important all of a sudden, it seems to me. You talk like an artist."

Wrinkles, too, smiled at Pennoyer. "The *Eminent Magazine* people wanted Penny to hire models and make a try for them, too. It would only cost him a stack of blues. By the time he has invested all his money he hasn't got, and the rent is three weeks overdue, he will be able to tell the landlord to wait seven months until the Monday morning after the day of publication. Go ahead, Penny."

After a period of silence, Sanderson, in an obstinate manner, said: "Well, what's to be done? The rent has got to be paid."

Wrinkles played more sad music. Grief frowned deeper. Pennoyer was evidently searching his mind for a plan.

Florinda took the cigarette from between her lips that she might grin with greater freedom.

"We might throw Purple out," said Grief, with an inspired air. "That would stop all this discussion."

"You!" said Sanderson furiously. "You can't keep serious a minute. If you didn't have us to take care of you, you wouldn't even know when they threw you out into the street."

"Wouldn't I?" said Grief.

"Well, look here," interposed Florinda, "I'm going home unless you can be more interesting. I am dead sorry about the rent, but I can't help it, and——"

"Here! Sit down! Hold on, Splutter!" they shouted. Grief turned to Sanderson:

"Purple, you shut up!"

Florinda curled again on the divan and lit another cigarette. The talk waged about the names of other and more successful painters, whose work they usually pronounced "rotten."

XXI

Pennoyer, coming home one morning with two gigantic cakes to accompany the coffee at the breakfast in the den, saw a young man bounce from a horse-car. He gave a shout. "Hello, there, Billie! Hello!"

"Hello, Penny!" said Hawker. "What are you doing out so early?" It was somewhat after nine o'clock.

"Out to get breakfast," said Pennoyer, waving the cakes. "Have a good time, old man?"

"Great."

"Do much work?"

"No. Not so much. How are all the people?"

"Oh, pretty good. Come in and see us eat breakfast," said Pennoyer, throwing open the door of the den. Wrinkles, in his shirt, was making coffee. Grief sat in a chair, trying to loosen the grasp of sleep. "Why, Billie Hawker, b'ginger!" they cried.

"How's the wolf, boys? At the door yet?"

"'At the door yet?' He's half way up the back stairs, and coming fast. He and the landlord will be here to-morrow. 'Mr. Landlord, allow me to present Mr. F. Wolf, of Hunger, N. J. Mr. Wolf—Mr. Landlord.'"

"Bad as that?" said Hawker.

"You bet it is! Easy Street is somewhere in heaven, for all we know. Have some breakfast—coffee and cake, I mean?"

"No, thanks, boys. Had breakfast."

Wrinkles added to the shirt, Grief aroused himself, and Pennoyer brought the coffee. Cheerfully throwing some drawings from the table to the floor, they thus made room for the breakfast, and grouped themselves with beaming smiles at the board.

"Well, Billie, come back to the old gang again, eh? How did the country seem? Do much work?"

"Not very much. A few things. How's everybody?"

"Splutter was in last night. Looking out of sight. Seemed glad to hear that you were coming back soon."

"Did she? Penny, did anybody call wanting me to do a ten-thousand-dollar portrait for them?"

"No. That frame-maker, though, was here with a bill. I told him——"

Afterward Hawker crossed the corridor and threw open the door of his own large studio. The great skylight, far above his head, shed its clear rays upon a scene which appeared to indicate that some one had very recently ceased work here and started for the country. A distant closet door was open, and the interior showed the effects of a sudden pillage.

There was an unfinished "Girl in Apple Orchard" upon the tall Dutch easel, and sketches and studies were thick upon the floor. Hawker took a pipe and filled it from his friend the tan-and-gold jar. He cast himself into a chair and, taking an envelope from his pocket, emptied two violets from it to the palm of his hand and stared long at them. Upon the walls of the studio various labours of his life, in heavy gilt frames, contemplated him and the violets.

At last Pennoyer burst impetuously in upon him. "Hi! Billie, come over and—— What's the matter?"

Hawker had hastily placed the violets in the envelope and hurried it to his pocket. "Nothing," he answered.

"Why, I thought," said Pennoyer—"I thought you looked rather rattled. Didn't you have——? I thought I saw something in your hand."

"Nothing, I tell you," cried Hawker.

"Er—oh, I beg your pardon," said Pennoyer. "Why, I was going to tell you that Splutter is over in our place, and she wants to see you."

"Wants to see me? What for?" demanded Hawker. "Why don't she come over here, then?"

"I'm sure I don't know," replied Pennoyer. "She sent me to call you."

"Well, do you think I'm going to——? Oh, well, I suppose she wants to be unpleasant, and knows she loses a certain mental position if she comes over here, but if she meets me in your place she can be as infernally disagreeable as she—— That's it, I'll bet."

When they entered the den Florinda was gazing from the window. Her back was toward the door.

At last she turned to them, holding herself very straight. "Well, Billie Hawker," she said grimly, "you don't seem very glad to see a fellow."

"Why, heavens, did you think I was going to turn somersaults in the air?"

"Well, you didn't come out when you heard me pass your door," said Florinda, with gloomy resentment.

Hawker appeared to be ruffled and vexed. "Oh, great Scott!" he said, making a gesture of despair.

Florinda returned to the window. In the ensuing conversation she took no part, save when there was an opportunity to harry some speech of Hawker's, which she did in short, contemptuous sentences. Hawker made no reply save to glare in her direction. At last he said: "Well, I must go over and do some work." Florinda did not turn from the window. "Well, so long, boys," said Hawker; "I'll see you later."

As the door slammed, Pennoyer apologetically said: "Billie is a trifle off his feed this morning."

"What about?" asked Grief.

"I don't know; but when I went to call him he was sitting deep in his chair staring at some——" He looked at Florinda and became silent.

"Staring at what?" asked Florinda, turning then from the window.

Pennoyer seemed embarrassed. "Why, I don't know—nothing, I guess—I couldn't see very well. I was only fooling."

Florinda scanned his face suspiciously. "Staring at what?" she demanded imperatively.

"Nothing, I tell you!" shouted Pennoyer.

Florinda looked at him, and wavered and debated. Presently she said, softly: "Ah, go on, Penny. Tell me."

"It wasn't anything at all, I say!" cried Pennoyer stoutly. "I was only giving you a jolly. Sit down, Splutter, and hit a cigarette."

She obeyed, but she continued to cast the dubious eye at Pennoyer. Once she said to him privately: "Go on, Penny; tell me. I know it was something, from the way you are acting."

"Oh, let up, Splutter, for Heaven's sake!"

"Tell me," beseeched Florinda.

"No."

"Tell me."

"No."

"Pl-e-a-se tell me."

"No."

"Oh, go on."

"No."

"Ah, what makes you so mean, Penny? You know I'd tell you if it was the other way about."

"But it's none of my business, Splutter. I can't tell you something which is Billie Hawker's private affair. If I did I would be a chump."

"But I'll never say you told me. Go on."

"No."

"Pl-e-a-se tell me."

"No."

XXII

When Florinda had gone, Grief said: "Well, what was it?" Wrinkles looked curiously from his drawing-board.

Pennoyer lit his pipe and held it at the side of his mouth in the manner of a deliberate man. At last he said: "It was two violets."

"You don't say!" ejaculated Wrinkles.

"Well, I'm hanged!" cried Grief. "Holding them in his hand and moping over them, eh?"

"Yes," responded Pennoyer. "Rather that way."

"Well, I'm hanged!" said both Grief and Wrinkles. They grinned in a pleased, urchin-like manner. "Say, who do you suppose she is? Somebody he met this summer, no doubt. Would you ever think old Billie would get into that sort of a thing? Well, I'll be gol-durned!"

Ultimately Wrinkles said: "Well, it's his own business." This was spoken in a tone of duty.

"Of course it's his own business," retorted Grief. "But who would ever think——" Again they grinned.

When Hawker entered the den some minutes later he might have noticed something unusual in the general demeanour. "Say, Grief, will you loan me your—— What's up?" he asked.

For answer they grinned at each other, and then grinned at him.

"You look like a lot of Chessy cats," he told them.

They grinned on.

Apparently feeling unable to deal with these phenomena, he went at last to the door. "Well, this is a fine exhibition," he said, standing with his hand on the knob and regarding them. "Won election bets? Some good old auntie just died? Found something new to pawn? No? Well, I can't stand this. You resemble those fish they discover at deep sea. Good-bye."

As he opened the door, they cried out: "Hold on, Billie! Billie, look here! Say, who is she?"

"What?"

"Who is she?"

"Who is who?"

They laughed and nodded. "Why, you know. She. Don't you understand? She."

"You talk like a lot of crazy men," said Hawker. "I don't know what you mean."

"Oh, you don't, eh? You don't? Oh no! How about those violets you were moping over this morning? Eh, old man? Oh no, you don't know what we mean! Oh no! How about those violets, eh? How about 'em?"

Hawker, with flushed and wrathful face, looked at Pennoyer. "Penny——" But Grief and Wrinkles roared an in-

terruption. "Oh, ho, Mr. Hawker! so it's true, is it? It's true! You are a nice bird, you are! Well, you old rascal! Durn your picture!"

Hawker, menacing them once with his eyes, went away. They sat cackling.

At noon, when he met Wrinkles in the corridor, he said: "Hey, Wrinkles, come here for a minute, will you? Say, old man, I—I——"

"What?" said Wrinkles.

"Well, you know, I—I—of course, every man is likely to make an accursed idiot of himself once in a while, and I——"

"And you what?" asked Wrinkles.

"Well, we are a kind of a band of hoodlums, you know, and I'm just enough idiot to feel that I don't care to hear —don't care to hear—well, her name used, you know."

"Bless your heart," replied Wrinkles, "we haven't used her name. We don't know her name. How could we use it?"

"Well, I know," said Hawker. "But you understand what I mean, Wrinkles."

"Yes, I understand what you mean," said Wrinkles, with dignity. "I don't suppose you are any worse of a stiff than common. Still, I didn't know that we were such outlaws."

"Of course, I have overdone the thing," responded Hawker hastily. "But—you ought to understand how I mean it, Wrinkles."

After Wrinkles had thought for a time, he said: "Well, I guess I do. All right. That goes."

Upon entering the den, Wrinkles said: "You fellows have got to quit guying Billie, do you hear?"

"We?" cried Grief. "We've got to quit? What do you do?"

"Well, I quit, too."

Pennoyer said: "Ah, ha! Billie has been jumping on you."

"No, he didn't," maintained Wrinkles; "but he let me know it was—well, rather a—rather a—sacred subject." Wrinkles blushed when the others snickered.

In the afternoon, as Hawker was going slowly down the stairs, he was almost impaled upon the feather of a hat which, upon the head of a lithe and rather slight girl, charged up at him through the gloom.

"Hello, Splutter!" he cried. "You are in a hurry."

"That you, Billie?" said the girl, peering, for the hallways of this old building remained always in a dungeon-like darkness.

"Yes, it is. Where are you going at such a headlong gait?"

"Up to see the boys. I've got a bottle of wine and some —some pickles, you know. I'm going to make them let me dine with them to-night. Coming back, Billie?"

"Why, no, I don't expect to."

He moved then accidentally in front of the light that sifted through the dull grey panes of a little window.

"Oh, cracky!" cried the girl; "how fine you are, Billie! Going to a coronation?"

"No," said Hawker, looking seriously over his collar and down at his clothes. "Fact is—er—well, I've got to make a call."

"A call—bless us! And are you really going to wear those grey gloves you're holding there, Billie? Say, wait until you get around the corner. They won't stand 'em on this street."

"Oh, well," said Hawker, deprecating the gloves—"oh, well!"

The girl looked up at him. "Who you going to call on?"

"Oh," said Hawker, "a friend."

"Must be somebody most extraordinary, you look so dreadfully correct. Come back, Billie, won't you? Come back and dine with us."

"Why, I—I don't believe I can."

"Oh, come on! It's fun when we all dine together. Won't you, Billie?"

"Well, I——"

"Oh, don't be so stupid!" The girl stamped her foot and flashed her eyes at him angrily.

"Well, I'll see—I will if I can—I can't tell——" He left her rather precipitately.

Hawker eventually appeared at a certain austere house, where he rang the bell with quite nervous fingers.

But she was not at home. As he went down the steps his eyes were as those of a man whose fortunes have tumbled upon him. As he walked down the street he wore in some subtle way the air of a man who has been grievously wronged. When he rounded the corner, his lips were set strangely, as if he were a man seeking revenge.

XXIII

"It's JUST RIGHT," said Grief.

"It isn't quite cool enough," said Wrinkles.

"Well, I guess I know the proper temperature for claret."

"Well, I guess you don't. If it was buttermilk, now, you would know, but you can't tell anything about claret."

Florinda ultimately decided the question. "It isn't quite

cool enough," she said, laying her hand on the bottle. "Put it on the window-ledge, Grief."

"Hum! Splutter, I thought you knew more than——"

"Oh, shut up!" interposed the busy Pennoyer from a remote corner. "Who is going after the potato salad? That's what I want to know. Who is going?"

"Wrinkles," said Grief.

"Grief," said Wrinkles.

"There," said Pennoyer, coming forward and scanning a late work with an eye of satisfaction. "There's the three glasses and the little tumbler; and then, Grief, you will have to drink out of a mug."

"I'll be double-dyed black if I will!" cried Grief. "I wouldn't drink claret out of a mug to save my soul from being pinched!"

"You duffer! you talk like a bloomin' British chump on whom the sun never sets. What do you want?"

"Well, there's enough without that—what's the matter with you? Three glasses and the little tumbler."

"Yes, but if Billie Hawker comes——"

"Well, let him drink out of the mug, then. He——"

"No, he won't," said Florinda suddenly. "I'll take the mug myself."

"All right, Splutter," rejoined Grief meekly. "I'll keep the mug. But, still, I don't see why Billie Hawker——"

"I shall take the mug," reiterated Florinda firmly.

"But I don't see why——"

"Let her alone, Grief," said Wrinkles. "She has decided that it is heroic. You can't move her now."

"Well, who is going for the potato salad?" cried Pennoyer again. "That's what I want to know."

"Wrinkles," said Grief.

"Grief," said Wrinkles.

"Do you know," remarked Florinda, raising her head from where she had been toiling over the spaghetti, "I don't care so much for Billie Hawker as I did once." Her sleeves were rolled above the elbows of her wonderful arms, and she turned from the stove and poised a fork as if she had been smitten at her task with this inspiration.

There was a short silence, and then Wrinkles said politely: "No."

"No," continued Florinda, "I really don't believe I do." She suddenly started. "Listen! Isn't that him coming now?"

The dull trample of a step could be heard in some distant corridor, but it died slowly to silence.

"I thought that might be him," she said, turning to the spaghetti again.

"I hope the old Indian comes," said Pennoyer, "but I don't believe he will. Seems to me he must be going to see——"

"Who?" asked Florinda.

"Well, you know, Hollanden and he usually dine together when they are both in town."

Florinda looked at Pennoyer. "I know, Penny. You must have thought I was remarkably clever not to understand all your blundering. But I don't care so much. Really I don't."

"Of course not," assented Pennoyer.

"Really I don't."

"Of course not."

"Listen!" exclaimed Grief, who was near the door. "There he comes now." Somebody approached, whistling an air from *Traviata*, which rang loud and clear, and low and muf-

fled, as the whistler wound among the intricate hallways. This air was as much a part of Hawker as his coat. The spaghetti had arrived at a critical stage. Florinda gave it her complete attention.

When Hawker opened the door he ceased whistling and said gruffly: "Hello!"

"Just the man!" said Grief. "Go after the potato salad, will you, Billie? There's a good boy! Wrinkles has refused."

"He can't carry the salad with those gloves," interrupted Florinda, raising her eyes from her work and contemplating them with displeasure.

"Hang the gloves!" cried Hawker, dragging them from his hands and hurling them at the divan. "What's the matter with you, Splutter?"

Pennoyer said: "My, what a temper you are in, Billie!"

"I am," replied Hawker. "I feel like an Apache. Where do you get this accursed potato salad?"

"In Second Avenue. You know where. At the old place."

"No, I don't," snapped Hawker.

"Why——"

"Here," said Florinda, "I'll go." She had already rolled down her sleeves and was arraying herself in her hat and jacket.

"No, you won't," said Hawker, filled with wrath. "I'll go myself."

"We can both go, Billie, if you are so bent," replied the girl in a conciliatory voice.

"Well, come on, then. What are you standing there for?"

When these two had departed, Wrinkles said: "Lordie! What's wrong with Billie?"

"He's been discussing art with some pot-boiler," said Grief, speaking as if this was the final condition of human misery.

"No, sir," said Pennoyer. "It's something connected with the now celebrated violets."

Out in the corridor Florinda said: "What—what makes you so ugly, Billie?"

"Why, I am not ugly, am I?"

"Yes, you are—ugly as anything."

Probably he saw a grievance in her eyes, for he said: "Well, I don't want to be ugly." His tone seemed tender. The halls were intensely dark, and the girl placed her hand on his arm. As they rounded a turn in the stairs a straying lock of her hair brushed against his temple. "Oh!" said Florinda, in a low voice.

"We'll get some more claret," observed Hawker musingly. "And some cognac for the coffee. And some cigarettes. Do you think of anything more, Splutter?"

As they came from the shop of the illustrious purveyors of potato salad in Second Avenue, Florinda cried anxiously: "Here, Billie, you let me carry that!"

"What infernal nonsense!" said Hawker, flushing. "Certainly not!"

"Well," protested Florinda, "it might soil your gloves somehow."

"In Heaven's name, what if it does? Say, young woman, do you think I am one of these cholly boys?"

"No, Billie; but then, you know——"

"Well, if you don't take me for some kind of a Willie, give us peace on this blasted glove business!"

"I didn't mean——"

"Well, you've been intimating that I've got the only pair of grey gloves in the universe, but you are wrong. There are several pairs, and these need not be preserved as unique in history."

"They're not grey. They're——"

"They are grey! I suppose your distinguished ancestors in Ireland did not educate their families in the matter of gloves, and so you are not expected to——"

"Billie!"

"You are not expected to believe that people wear gloves only in cold weather, and then you expect to see mittens."

On the stairs, in the darkness, he suddenly exclaimed: "Here, look out, or you'll fall!" He reached for her arm, but she evaded him. Later he said again: "Look out, girl! What makes you stumble around so? Here, give me the bottle of wine. I can carry it all right. There—now can you manage?"

XXIV

"Penny," said Grief, looking across the table at his friend, "if a man thinks a heap of two violets, how much would he think of a thousand violets?"

"Two into a thousand goes five hundred times, you fool!" said Pennoyer. "I would answer your question if it were not upon a forbidden subject."

In the distance Wrinkles and Florinda were making Welsh rabbits.

"Hold your tongues!" said Hawker. "Barbarians!"

"Grief," said Pennoyer, disregarding the injunction, "if

a man loves a woman better than the whole universe, how much does he love the whole universe?"

"Gawd knows!" said Grief piously. "Although it ill befits me to answer your question."

Wrinkles and Florinda came with the Welsh rabbits, very triumphant. "There," said Florinda, "soon as these are finished I must go home. It is after eleven o'clock.—Pour the ale, Grief."

At a later time Purple Sanderson entered from the world. He hung up his hat and cast a look of proper financial dissatisfaction at the remnants of the feast. "Who has been ——?"

"Before you breathe, Purple, you graceless scum, let me tell you that we will stand no reference to the two violets here," said Pennoyer.

"What the——!"

"Oh, that's all right, Purple," said Grief, "but you were going to say something about the two violets, right then. Weren't you, now, you old bat?"

Sanderson grinned expectantly. "What's the row?" said he.

"No row at all," they told him. "Just an agreement to keep you from chattering obstinately about the two violets."

"What two violets?"

"Have a rabbit, Purple," advised Wrinkles, "and never mind those maniacs."

"Well, what is this business about two violets?"

"Oh, it's just some dream. They gibber at anything."

"I think I know," said Florinda, nodding. "It is something that concerns Billie Hawker "

Grief and Pennoyer scoffed, and Wrinkles said: "You know nothing about it, Splutter. It doesn't concern Billie Hawker at all."

"Well, then, what is he looking sideways for?" cried Florinda.

Wrinkles reached for his guitar, and played a serenade, "The silver moon is shining."

"Dry up!" said Pennoyer.

Then Florinda cried again: "What does he look sideways for?"

Pennoyer and Grief giggled at the imperturbable Hawker, who destroyed rabbit in silence.

"It's you, is it, Billie?" said Sanderson. "You are in this two-violet business?"

"I don't know what they're talking about," replied Hawker.

"Don't you, honestly?" asked Florinda.

"Well, only a little."

"There!" said Florinda, nodding again. "I knew he was in it."

"He isn't in it at all," said Pennoyer and Grief.

Later, when the cigarettes had become exhausted, Hawker volunteered to go after a further supply, and as he arose, a question seemed to come to the edge of Florinda's lips and pend there. The moment that the door was closed upon him she demanded: "What is that about the two violets?"

"Nothing at all," answered Pennoyer, apparently much aggrieved. He sat back with an air of being a fortress of reticence.

"Oh, go on—tell me! Penny, I think you are very mean. — Grief, you tell me."

"The silver moon is shining;
Oh, come, my love, to me!
My heart——"

"Be still, Wrinkles, will you?—What was it, Grief? Oh, go ahead and tell me!"

"What do you want to know for?" cried Grief, vastly exasperated. "You've got more blamed curiosity—— It isn't anything at all, I keep saying to you."

"Well, I know it is," said Florinda sullenly, "or you would tell me."

When Hawker brought the cigarettes, Florinda smoked one, and then announced: "Well, I must go now."

"Who is going to take you home, Splutter?"

"Oh, any one," replied Florinda.

"I tell you what," said Grief, "we'll throw some poker hands, and the one who wins will have the distinguished honour of conveying Miss Splutter to her home and mother."

Pennoyer and Wrinkles speedily routed the dishes to one end of the table. Grief's fingers spun the halves of a pack of cards together with the pleased eagerness of a good player. The faces grew solemn with the gambling solemnity. "Now, you Indians," said Grief, dealing, "a draw, you understand, and then a show-down."

Florinda leaned forward in her chair until it was poised on two legs. The cards of Purple Sanderson and of Hawker were faced toward her. Sanderson was gravely regarding two pairs—aces and queens. Hawker scanned a little pair of sevens. "They draw, don't they?" she said to Grief.

"Certainly," said Grief. "How many, Wrink?"

"Four," replied Wrinkles plaintively.

"Gimme three," said Pennoyer.

"Gimme one," said Sanderson.

"Gimme three," said Hawker.

When he picked up his hand again Florinda's chair was tilted perilously. She saw another seven added to the little pair. Sanderson's draw had not assisted him.

"Same to the dealer," said Grief. "What you got, Wrink?"

"Nothing," said Wrinkles, exhibiting it face upward on the table. "Good-bye, Florinda."

"Well, I've got two small pair," ventured Pennoyer hopefully. "Beat 'em?"

"No good," said Sanderson. "Two pair—aces up."

"No good," said Hawker. "Three sevens."

"Beats me," said Grief. "Billie, you are the fortunate man. Heaven guide you in Third Avenue!"

Florinda had gone to the window. "Who won?" she asked, wheeling about carelessly.

"Billie Hawker."

"What! Did he?" she said in surprise.

"Never mind, Splutter. I'll win some time," said Pennoyer. "Me, too!" cried Grief. "Good night, old girl!" said Wrinkles. They crowded in the doorway. "Hold on to Billie. Remember the two steps going up," Pennoyer called intelligently into the Stygian blackness. "Can you see all right?"

Florinda lived in a flat with fire-escapes written all over the front of it. The street in front was being repaired. It had been said by imbecile residents of the vicinity that the paving was never allowed to remain down for a sufficient

time to be invalided by the tramping millions, but that it was kept perpetually stacked in little mountains through the unceasing vigilance of a virtuous and heroic city government, which insisted that everything should be repaired. The alderman for the district had sometimes asked indignantly of his fellow members why this street had not been repaired, and they, aroused, had at once ordered it to be repaired. Moreover, shop-keepers whose stables were adjacent placed trucks and other vehicles strategically in the darkness. Into this tangled midnight Hawker conducted Florinda. The great avenue behind them was no more than a level stream of yellow light, and the distant merry bells might have been boats floating down it. Grim loneliness hung over the uncouth shapes in the street which was being repaired.

"Billie," said the girl suddenly, "what makes you so mean to me?"

A peaceful citizen emerged from behind a pile of débris, but he might not have been a peaceful citizen, so the girl clung to Hawker.

"Why, I'm not mean to you, am I?"

"Yes," she answered. As they stood on the steps of the flat of innumerable fire-escapes she slowly turned and looked up at him. Her face was of a strange pallor in this darkness, and her eyes were as when the moon shines in a lake of the hills.

He returned her glance. "Florinda!" he cried, as if enlightened, and gulping suddenly at something in his throat. The girl studied the steps and moved from side to side, as do the guilty ones in country schoolhouses. Then she went slowly into the flat.

There was a little red lamp hanging on a pile of stones to warn people that the street was being repaired.

XXV

"I'LL GET my cheque from the *Gamin* on Saturday," said Grief. "They bought that string of comics."

"Well, then, we'll arrange the present funds to last until Saturday noon," said Wrinkles. "That gives us quite a lot. We can have a *table d'hôte* on Friday night."

However, the cashier of the *Gamin* office looked under his respectable brass wiring and said: "Very sorry, Mr.—er—Warwickson, but our pay-day is Monday. Come around any time after ten."

"Oh, it doesn't matter," said Grief.

When he plunged into the den his visage flamed with rage. "Don't get my cheque until Monday morning, any time after ten!" he yelled, and flung a portfolio of mottled green into the danger zone of the casts.

"Thunder!" said Pennoyer, sinking at once into a profound despair.

"Monday morning, any time after ten," murmured Wrinkles, in astonishment and sorrow.

While Grief marched to and fro threatening the furniture, Pennoyer and Wrinkles allowed their under jaws to fall, and remained as men smitten between the eyes by the god of calamity.

"Singular thing!" muttered Pennoyer at last. "You get so frightfully hungry as soon as you learn that there are no more meals coming."

"Oh, well——" said Wrinkles. He took up his guitar.

"Oh, some folks say dat a niggah won' steal,
'Way down yondeh in d' cohn'-fiel';
But Ah caught two in my cohn'-fiel',
'Way down yondeh in d' cohn'-fiel'."

"Oh, let up," said Grief, as if unwilling to be moved from his despair.

"Oh, let up!" said Pennoyer, as if he disliked the voice and the ballad.

In his studio, Hawker sat braced nervously forward on a little stool before his tall Dutch easel. Three sketches lay on the floor near him, and he glared at them constantly while painting at the large canvas on the easel.

He seemed engaged in some kind of duel. His hair dishevelled, his eyes gleaming, he was in a deadly scuffle. In the sketches was the landscape of heavy blue, as if seen through powder-smoke, and all the skies burned red. There was in these notes a sinister quality of hopelessness, eloquent of a defeat, as if the scene represented the last hour on a field of disastrous battle. Hawker seemed attacking with this picture something fair and beautiful of his own life, a possession of his mind, and he did it fiercely, mercilessly, formidably. His arm moved with the energy of a strange wrath. He might have been thrusting with a sword.

There was a knock at the door. "Come in." Pennoyer entered sheepishly. "Well?" cried Hawker, with an echo of savagery in his voice. He turned from the canvas precisely as one might emerge from a fight. "Oh!" he said, perceiving Pennoyer. The glow in his eyes slowly changed. "What is it, Penny?"

"Billie," said Pennoyer, "Grief was to get his cheque today, but they put him off until Monday, and so, you know —er—well——"

"Oh!" said Hawker again.

When Pennoyer had gone, Hawker sat motionless before his work. He stared at the canvas in a meditation so profound that it was probably unconscious of itself.

The light from above his head slanted more and more toward the east.

Once he arose and lighted a pipe. He returned to the easel and stood staring with his hands in his pockets. He moved like one in a sleep. Suddenly the gleam shot into his eyes again. He dropped to the stool and grabbed a brush. At the end of a certain long, tumultuous period he clenched his pipe more firmly in his teeth and puffed strongly. The thought might have occurred to him that it was not alight, for he looked at it with a vague, questioning glance.

There came another knock at the door. "Go to the devil!" he shouted, without turning his head.

Hollanden crossed the corridor then to the den.

"Hi, there, Hollie! Hello, boy! Just the fellow we want to see. Come in—sit down—hit a pipe. Say, who was the girl Billie Hawker went mad over this summer?"

"Blazes!" said Hollanden, recovering slowly from this onslaught. "Who—what—how did you Indians find it out?"

"Oh, we tumbled!" they cried in delight; "we tumbled!"

"There!" said Hollanden, reproaching himself. "And I thought you were such a lot of blockheads."

"Oh, we tumbled!" they cried again in their ecstasy. "But who is she? That's the point."

"Well, she was a girl."

"Yes, go on."

"A New York girl."

"Yes."

"A perfectly stunning New York girl."

"Yes. Go ahead."

"A perfectly stunning New York girl of a very wealthy and rather old-fashioned family."

"Well, I'll be shot! You don't mean it! She is practically seated on top of the Matterhorn. Poor old Billie!"

"Not at all," said Hollanden composedly.

It was a common habit of Purple Sanderson to call attention at night to the resemblance of the den to some little ward in a hospital. Upon this night, when Sanderson and Grief were buried in slumber, Pennoyer moved restlessly. "Wrink!" he called softly into the darkness in the direction of the divan which was secretly a coal-box.

"What?" said Wrinkles in a surly voice. His mind had evidently been caught at the threshold of sleep.

"Do you think Florinda cares much for Billie Hawker?"

Wrinkles fretted through some oaths. "How in thunder do I know?" The divan creaked as he turned his face to the wall.

"Well——" muttered Pennoyer.

XXVI

THE HARMONY of summer sunlight on leaf and blade of green was not known to the two windows, which looked forth at an obviously endless building of brown-stone about which there was the poetry of a prison. Inside, great folds

of lace swept down in orderly cascades, as water trained to fall mathematically. The colossal chandelier, gleaming like a Siamese headdress, caught the subtle flashes from unknown places.

Hawker heard a step and the soft swishing of a woman's dress. He turned toward the door swiftly, with a certain dramatic impulsiveness. But when she entered the room he said: "How delighted I am to see you again!"

She had said: "Why, Mr. Hawker, it was so charming in you to come!"

It did not appear that Hawker's tongue could wag to his purpose. The girl seemed in her mind to be frantically shuffling her pack of social receipts and finding none of them made to meet this situation. Finally, Hawker said that he thought *Hearts at War* was a very good play.

"Did you?" she said in surprise. "I thought it much like the others."

"Well, so did I," he cried hastily—"the same figures moving around in the mud of modern confusion. I really didn't intend to say that I liked it. Fact is, meeting you rather moved me out of my mental track."

"Mental track?" she said. "I didn't know clever people had mental tracks. I thought it was a privilege of the theologians."

"Who told you I was clever?" he demanded.

"Why," she said, opening her eyes wider, "nobody."

Hawker smiled and looked upon her with gratitude. "Of course, nobody. There couldn't be such an idiot. I am sure you should be astonished to learn that I believed such an imbecile existed. But——"

"Oh!" she said.

"But I think you might have spoken less bluntly."

"Well," she said, after wavering for a time, "you are clever, aren't you?"

"Certainly," he answered reassuringly.

"Well, then?" she retorted, with triumph in her tone. And this interrogation was apparently to her the final victorious argument.

At his discomfiture Hawker grinned.

"You haven't asked news of Stanley," he said. "Why don't you ask news of Stanley?"

"Oh! and how was he?"

"The last I saw of him he stood down at the end of the pasture—the pasture, you know—wagging his tail in blissful anticipation of an invitation to come with me; and when it finally dawned upon him that he was not to receive it, he turned and went back toward the house 'like a man suddenly stricken with age,' as the story-tellers eloquently say. Poor old dog!"

"And you left him?" she said reproachfully. Then she asked: "Do you remember how he amused you playing with the ants at the falls?"

"No."

"Why, he did. He pawed at the moss, and you sat there laughing. I remember it distinctly."

"You remember distinctly? Why, I thought—well, your back was turned, you know. Your gaze was fixed upon something before you, and you were utterly lost to the rest of the world. You could not have known if Stanley pawed the moss and I laughed. So, you see, you are mistaken. As a

matter of fact, I utterly deny that Stanley pawed the moss, or that I laughed, or that any ants appeared at the falls at all."

"I have always said that you should have been a Chinese soldier of fortune," she observed musingly. "Your daring and ingenuity would be prized by the Chinese."

"There are innumerable tobacco-jars in China," he said, measuring the advantages. "Moreover, there is no perspective. You don't have to walk two miles to see a friend. No. He is always there near you, so that you can't move a chair without hitting your distant friend. You——"

"Did Hollie remain as attentive as ever to the Worcester girls?"

"Yes, of course, as attentive as ever. He dragged me into all manner of tennis games——"

"Why, I thought you loved to play tennis!"

"Oh, well," said Hawker, "I did until you left."

"My sister has gone to the park with the children. I know she will be vexed when she finds that you have called."

Ultimately Hawker said: "Do you remember our ride behind my father's oxen?"

"No," she answered; "I had forgotten it completely. Did we ride behind your father's oxen?"

After a moment he said: "That remark would be prized by the Chinese. We did. And you most graciously professed to enjoy it, which earned my deep gratitude and admiration. For no one knows better than I," he added meekly, "that it is no great comfort or pleasure to ride behind my father's oxen."

She smiled retrospectively. "Do you remember how the people on the porch hurried to the railing?"

XXVII

NEAR THE DOOR the stout proprietress sat entrenched behind the cash-box in a Parisian manner. She looked with practical amiability at her guests, who dined noisily and with great fire, discussing momentous problems furiously, making wide, maniacal gestures through the cigarette smoke. Meanwhile the little handful of waiters ran to and fro wildly. Imperious and importunate cries rang at them from all directions. "Gustave! Adolphe!" Their faces expressed a settled despair. They answered calls, commands, oaths, in a semi-distraction, fleeting among the tables as if pursued by some dodging animal. Their breaths came in gasps. If they had been convict labourers they could not have surveyed their positions with countenances of more unspeakable injury. Withal, they carried incredible masses of dishes and threaded their ways with skill. They served people with such speed and violence that it often resembled a personal assault. They struck two blows at a table and left there a knife and fork. Then came the viands in a volley. The clatter of this business was loud and bewilderingly rapid, like the gallop of a thousand horses.

In a remote corner a band of mandolins and guitars played the long, sweeping, mad melody of a Spanish waltz. It seemed to go tingling to the hearts of many of the diners. Their eyes glittered with enthusiasm, with abandon, with deviltry. They swung their heads from side to side in rhythmic movement. High in air curled the smoke from the innumerable cigarettes. The long, black claret bottles were in

clusters upon the tables. At an end of the hall two men with maudlin grins sang the waltz uproariously, but always a trifle belated.

An unsteady person, leaning back in his chair to murmur swift compliments to a woman at another table, suddenly sprawled out upon the floor. He scrambled to his feet and, turning to the escort of the woman, heatedly blamed him for the accident. They exchanged a series of tense, bitter insults, which spatted back and forth between them like pellets. People arose from their chairs and stretched their necks. The musicians stood in a body, their faces turned with expressions of keen excitement toward this quarrel, but their fingers still twinkling over their instruments, sending into the middle of this turmoil the passionate, mad Spanish music. The proprietor of the place came in agitation and plunged headlong into the argument, where he thereafter appeared as a frantic creature harried to the point of insanity, for they buried him at once in long, vociferous threats, explanations, charges, every form of declamation known to their voices. The music, the noise of the galloping horses, the voices of the brawlers, gave the whole thing the quality of war.

There were two men in the café who seemed to be tranquil. Hollanden carefully stacked one lump of sugar upon another in the middle of his saucer and poured cognac over them. He touched a match to the cognac, and the blue and yellow flames eddied in the saucer. "I wonder what those two fools are bellowing at?" he said, turning about irritably.

"Hanged if I know!" muttered Hawker in reply. "This place makes me weary, anyhow. Hear the blooming din!"

"What's the matter?" said Hollanden. "You used to say this was the one natural, the one truly Bohemian, resort in the city. You swore by it."

"Well, I don't like it so much any more."

"Ho!" cried Hollanden, "you're getting correct—that's it exactly. You will become one of these intensely—— Look, Billie, the little one is going to punch him!"

"No, he isn't. They never do," said Hawker morosely. "Why did you bring me here to-night, Hollie?"

"I? I bring you? Good heavens, I came as a concession to you! What are you talking about?—Hi! the little one is going to punch him, sure!"

He gave the scene his undivided attention for a moment; then he turned again: "You will become correct. I know you will. I have been watching. You are about to achieve a respectability that will make a stone saint blush for himself. What's the matter with you? You act as if you thought falling in love with a girl was a most extraordinary circumstance.—I wish they would put those people out.—Of course I know that you—— There! The little one has swiped at him at last!"

After a time he resumed his oration. "Of course, I know that you are not reformed in the matter of this uproar and this remarkable consumption of bad wine. It is not that. It is a fact that there are indications that some other citizen was fortunate enough to possess your napkin before you; and, moreover, you are sure that you would hate to be caught by your correct friends with any such *consommé* in front of you as we had to-night. You have got an eye suddenly for all kinds of gilt. You are in the way of becoming

a most unbearable person.—Oh, look! the little one and the proprietor are having it now.—You are in the way of becoming a most unbearable person. Presently many of your friends will not be fine enough.—In Heaven's name, why don't they throw him out? Are you going to howl and gesticulate there all night?"

"Well," said Hawker, "a man would be a fool if he did like this dinner."

"Certainly. But what an immaterial part in the glory of this joint is the dinner! Who cares about dinner? No one comes here to eat; that's what you always claimed.—Well, there, at last they are throwing him out. I hope he lands on his head.—Really, you know, Billie, it is such a fine thing being in love that one is sure to be detestable to the rest of the world, and that is the reason they created a proverb to the other effect. You want to look out."

"You talk like a blasted old granny!" said Hawker. "Haven't changed at all. This place is all right, only——"

"You are gone," interrupted Hollanden in a sad voice. "It is very plain—you are gone."

XXVIII

The proprietor of the place, having pushed to the street the little man, who may have been the most vehement, came again and resumed the discussion with the remainder of the men of war. Many of these had volunteered, and they were very enduring.

"Yes, you are gone," said Hollanden, with the sobriety

of graves in his voice. "You are gone.—Hi!" he cried, "there is Lucian Pontiac.—Hi, Pontiac! Sit down here."

A man with a tangle of hair, and with that about his mouth which showed that he had spent many years in manufacturing a proper modesty with which to bear his greatness, came toward them, smiling.

"Hello, Pontiac!" said Hollanden. "Here's another great painter. Do you know Mr. Hawker?—Mr. William Hawker —Mr. Pontiac."

"Mr. Hawker—delighted," said Pontiac. "Although I have not known you personally, I can assure you that I have long been a great admirer of your abilities."

The proprietor of the place and the men of war had at length agreed to come to an amicable understanding. They drank liquors, while each firmly, but now silently, upheld his dignity.

"Charming place," said Pontiac. "So thoroughly Parisian in spirit. And from time to time, Mr. Hawker, I use one of your models. Must say she has the best arm and wrist in the universe. Stunning figure—stunning!"

"You mean Florinda?" said Hawker.

"Yes, that's the name. Very fine girl. Lunches with me from time to time, and chatters so volubly. That's how I learned you posed her occasionally. If the models didn't gossip, we would never know what painters were addicted to profanity. Now, that old Thorndike—he told me you swore like a drill-sergeant if the model winked a finger at the critical time. Very fine girl, Florinda. And honest, too —honest as the devil. Very curious thing. Of course, honesty among the girl models is very common, very common

—quite universal thing, you know—but then it always strikes me as being very curious, very curious. I've been much attracted by your girl Florinda."

"My girl?" said Hawker.

"Well, she always speaks of you in a proprietary way, you know. And then, she considers that she owes you some kind of obedience and allegiance and devotion. I remember last week I said to her: 'You can go now. Come again Friday.' But she said: 'I don't think I can come on Friday. Billie Hawker is home now, and he may want me then.' Said I: 'The devil take Billie Hawker! He hasn't engaged you for Friday, has he? Well, then, I engage you now.' But she shook her head. No, she couldn't come on Friday. Billie Hawker was home, and he might want her any day. 'Well, then,' said I, 'you have my permission to do as you please, since you are resolved upon it anyway. Go to your Billie Hawker.' Did you need her on Friday?"

"No," said Hawker.

"Well, then, the minx, I shall scold her. Stunning figure—stunning! It was only last week that old Charley Master said to me mournfully: 'There are no more good models. Great Scott! not a one.' 'You're 'way off, my boy,' I said; 'there is one good model,' and then I named your girl. I mean the girl who claims to be yours."

"Poor little beggar!" said Hollanden.

"Who?" said Pontiac.

"Florinda," answered Hollanden. "I suppose——"

Pontiac interrupted. "Oh, of course, it is too bad. Everything is too bad. My dear sir, nothing is so much to be regretted as the universe. But this Florinda is such a sturdy

young soul! The world is against her, but, bless your heart, she is equal to the battle. She is strong in the manner of a little child. Why, you don't know her. She——"

"I know her very well."

"Well, perhaps you do, but for my part I think you don't appreciate her formidable character and stunning figure—stunning!"

"Damn it!" said Hawker to his coffee-cup, which he had accidentally overturned.

"Well," resumed Pontiac, "she is a stunning model, and I think, Mr. Hawker, you are to be envied."

"Eh?" said Hawker.

"I wish I could inspire my models with such obedience and devotion. Then I would not be obliged to rail at them for being late, and have to badger them for not showing up at all. She has a beautiful figure—beautiful."

XXIX

When Hawker went again to the house of the great windows, he looked first at the colossal chandelier, and, perceiving that it had not moved, he smiled in a certain friendly and familiar way.

"It must be a fine thing," said the girl dreamily. "I always feel envious of that sort of life."

"What sort of life?"

"Why—I don't know exactly; but there must be a great deal of freedom about it. I went to a studio tea once, and——"

"A studio tea! Merciful heavens—— Go on."

"Yes, a studio tea. Don't you like them? To be sure, we didn't know whether the man could paint very well, and I suppose you think it is an imposition for any one who is not a great painter to give a tea."

"Go on."

"Well, he had the dearest little Japanese servants, and some of the cups came from Algiers, and some from Turkey, and some from—— What's the matter?"

"Go on. I'm not interrupting you."

"Well, that's all; excepting that everything was charming in colour, and I thought what a lazy, beautiful life the man must lead, lounging in such a studio, smoking monogrammed cigarettes, and remarking how badly all the other men painted."

"Very fascinating. But——"

"Oh! you are going to ask if he could draw. I'm sure I don't know, but the tea that he gave was charming."

"I was on the verge of telling you something about artist life, but if you have seen a lot of draperies and drunk from a cup of Algiers, you know all about it."

"You, then, were going to make it something very terrible, and tell how young painters struggled, and all that."

"No, not exactly. But listen: I suppose there is an aristocracy who, whether they paint well or paint ill, certainly do give charming teas, as you say, and all other kinds of charming affairs too; but when I hear people talk as if that was the whole life, it makes my hair rise, you know, because I am sure that as they get to know me better and better they will see how I fall short of that kind of an existence, and I shall probably take a great tumble in their estima-

tion. They might even conclude that I cannot paint, which would be very unfair, because I can paint, you know."

"Well, proceed to arrange my point of view, so that you shan't tumble in my estimation when I discover that you don't lounge in a studio, smoke monogrammed cigarettes, and remark how badly the other men paint."

"That's it. That's precisely what I wish to do."

"Begin."

"Well, in the first place——"

"In the first place—what?"

"Well, I started to study when I was very poor, you understand. Look here! I'm telling you these things because I want you to know, somehow. It isn't that I'm not ashamed of it. Well, I began very poor, and I—as a matter of fact—I—well, I earned myself over half the money for my studying, and the other half I bullied and badgered and beat out of my poor old dad. I worked pretty hard in Paris, and I returned here expecting to become a great painter at once. I didn't, though. In fact, I had my worst moments then. It lasted for some years. Of course, the faith and endurance of my father were by this time worn to a shadow—this time, when I needed him the most. However, things got a little better and a little better, until I found that by working quite hard I could make what was to me a fair income. That's where I am now, too."

"Why are you so ashamed of this story?"

"The poverty."

"Poverty isn't anything to be ashamed of."

"Great heavens! Have you the temerity to get off that old nonsensical remark? Poverty is everything to be ashamed

of. Did you ever see a person not ashamed of his poverty? Certainly not. Of course, when a man gets very rich he will brag so loudly of the poverty of his youth that one would never suppose that he was once ashamed of it. But he was."

"Well, anyhow, you shouldn't be ashamed of the story you have just told me."

"Why not? Do you refuse to allow me the great right of being like other men?"

"I think it was—brave, you know."

"Brave? Nonsense! Those things are not brave. Impression to that effect created by the men who have been through the mill for the greater glory of the men who have been through the mill."

"I don't like to hear you talk that way. It sounds wicked, you know."

"Well, it certainly wasn't heroic. I can remember distinctly that there was not one heroic moment."

"No, but it was—it was——"

"It was what?"

"Well, somehow I like it, you know."

XXX

"THERE'S THREE of them," said Grief in a hoarse whisper.

"Four, I tell you!" said Wrinkles in a low, excited tone.

"Four," breathed Pennoyer with decision.

They held fierce pantomimic argument. From the corridor came sounds of rustling dresses and rapid feminine conversation.

Grief had kept his ear to the panel of the door. His hand

was stretched back, warning the others to silence. Presently he turned his head and whispered: "Three."

"Four," whispered Pennoyer and Wrinkles.

"Hollie is there, too," whispered Grief. "Billie is unlocking the door. Now they're going in. Hear them cry out, 'Oh, isn't it lovely!' Jinks!" He began a noiseless dance about the room. "Jinks! Don't I wish I had a big studio and a little reputation! Wouldn't I have my swell friends come to see me, and wouldn't I entertain 'em!" He adopted a descriptive manner, and with his forefinger indicated various spaces of the wall. "Here is a little thing I did in Brittany. Peasant woman in sabots. This brown spot here is the peasant woman, and those two white things are the sabots. Peasant woman in sabots, don't you see? Women in Brittany, of course, all wear sabots, you understand. Convenience of the painters. I see you are looking at that little thing I did in Morocco. Ah, you admire it? Well, not so bad—not so bad. Arab smoking pipe, squatting in doorway. This long streak here is the pipe. Clever, you say? Oh thanks! You are too kind. Well, all Arabs do that, you know. Sole occupation. Convenience of the painters. Now, this little thing here I did in Venice. Grand Canal, you know. Gondolier leaning on his oar. Convenience of the painters. Oh yes, American subjects are well enough, but hard to find, you know—hard to find. Morocco, Venice, Brittany, Holland—all oblige with colour, you know—quaint form—all that. We are so hideously modern over here; and, besides, nobody has painted us much. How the devil can I paint America when nobody has done it before me? My dear sir, are you aware that that would be originality? Good

heavens! we are not æsthetic, you understand. Oh yes, some good mind comes along and understands a thing and does it, and after that it is æsthetic. Yes, of course, but then—well——Now, here is a little Holland thing of mine; it——"

The others had evidently not been heeding him. "Shut up!" said Wrinkles suddenly. "Listen!" Grief paused his harangue, and they sat in silence, their lips apart, their eyes from time to time exchanging eloquent messages. A dulled melodious babble came from Hawker's studio.

At length Pennoyer murmured wistfully: "I would like to see her."

Wrinkles started noiselessly to his feet. "Well, I tell you she's a peach. I was going up the steps, you know, with a loaf of bread under my arm, when I chanced to look up the street and saw Billie and Hollanden coming with four of them."

"Three," said Grief.

"Four; and I tell you I scattered. One of the two with Billie was a peach—a peach!"

"O Lord!" groaned the others enviously. "Billie's in luck."

"How do you know?" said Wrinkles. "Billie is a blamed good fellow, but that doesn't say she will care for him—more likely that she won't."

They sat again in silence, grinning, and listening to the murmur of voices.

There came the sound of a step in the hallway. It ceased at a point opposite the door of Hawker's studio. Presently it was heard again. Florinda entered the den. "Hello!" she cried; "who is over in Billie's place? I was just going to knock——"

They motioned at her violently. "Sh!" they whispered. Their countenances were very impressive.

"What's the matter with you fellows?" asked Florinda in her ordinary tone; whereupon they made gestures of still greater wildness.

"S-s-sh!"

Florinda lowered her voice properly. "Who is over there?"

"Some swells," they whispered.

Florinda bent her head. Presently she gave a little start. "Who is over there?" Her voice became a tone of deep awe. "She?"

Wrinkles and Grief exchanged a swift glance. Pennoyer said gruffly: "Who do you mean?"

"Why," said Florinda, "you know. She. The—the girl that Billie likes."

Pennoyer hesitated for a moment and then said wrathfully: "Of course she is! Who do you suppose?"

"Oh!" said Florinda. She took a seat upon the divan which was privately a coal-box, and unbuttoned her jacket at the throat. "Is she—is she—very handsome, Wrink?"

Wrinkles replied stoutly: "No."

Grief said: "Let's make a sneak down the hall to the little unoccupied room at the front of the building and look from the window there. When they go out we can pipe 'em off."

"Come on!" they exclaimed, accepting this plan with glee.

Wrinkles opened the door, and seemed about to glide away, when he suddenly turned and shook his head. "It's dead wrong," he said, ashamed.

"Oh, go on!" eagerly whispered the others. Presently they

stole pattering down the corridor, grinning, exclaiming, and cautioning each other.

At the window Pennoyer said: "Now, for Heaven's sake, don't let them see you!—Be careful, Grief, you'll tumble. —Don't lean on me that way, Wrink; think I'm a barn door? Here they come. Keep back. Don't let them see you."

"O-o-oh!" said Grief. "Talk about a peach! Well, I should say so."

Florinda's fingers tore at Wrinkles' coat-sleeve. "Wrink, Wrink, is that her? Is that her? On the left of Billie? Is that her, Wrink?"

"What? Yes. Stop punching me! Yes, I tell you! That's her. Are you deaf?"

XXXI

In the evening Pennoyer conducted Florinda to the flat of many fire-escapes. After a period of silent tramping through the great golden avenue and the street that was being repaired, she said: "Penny, you are very good to me."

"Why?" said Pennoyer.

"Oh, because you are. You—you are very good to me, Penny."

"Well, I guess I'm not killing myself."

"There isn't many fellows like you."

"No?"

"No. There isn't many fellows like you, Penny. I tell you 'most everything, and you just listen, and don't argue with me and tell me I'm a fool, because you know that it —because you know that it can't be helped, anyhow."

"Oh, nonsense, you kid! Almost anybody would be glad to——"

"Penny, do you think she is very beautiful?" Florinda's voice had a singular quality of awe in it.

"Well," replied Pennoyer, "I don't know."

"Yes, you do, Penny. Go ahead and tell me."

"Well——"

"Go ahead."

"Well, she is rather handsome, you know."

"Yes," said Florinda dejectedly, "I suppose she is." After a time she cleared her throat and remarked indifferently: "I suppose Billie cares a lot for her?"

"Oh, I imagine that he does—in a way."

"Why, of course he does," insisted Florinda. "What do you mean by 'in a way'? You know very well that Billie thinks his eyes of her."

"No, I don't."

"Yes, you do. You know you do. You are talking in that way just to brace me up. You know you are."

"No, I'm not."

"Penny," said Florinda thankfully, "what makes you so good to me?"

"Oh, I guess I'm not so astonishingly good to you. Don't be silly."

"But you are good to me, Penny. You don't make fun of me the way—the way the other boys would. You are just as good as you can be.—But you do think she is beautiful, don't you?"

"They wouldn't make fun of you," said Pennoyer.

"But do you think she is beautiful?"

"Look here, Splutter, let up on that, will you? You keep harping on one string all the time. Don't bother me!"

"But, honest now, Penny, you do think she is beautiful?"

"Well, then, confound it—no! no! no! I don't!"

"Oh yes, you do, Penny. Go ahead now. Don't deny it just because you are talking to me. Own up, now, Penny. You do think she is beautiful?"

"Well," said Pennoyer, in a dull roar of irritation, "do you?"

Florinda walked in silence, her eyes upon the yellow flashes which lights sent to the pavement. In the end she said: "Yes."

"Yes, what?" asked Pennoyer sharply.

"Yes, she—yes, she is—beautiful."

"Well, then?" cried Pennoyer, abruptly closing the discussion.

Florinda announced something as a fact. "Billie thinks his eyes of her."

"How do you know he does?"

"Don't scold at me, Penny. You—you——"

"I'm not scolding at you. There! What a goose you are, Splutter! Don't, for Heaven's sake, go to whimpering on the street! I didn't say anything to make you feel that way. Come, pull yourself together."

"I'm not whimpering."

"No, of course not; but then, you look as if you were on the edge of it. What a little idiot!"

XXXII

When the snow fell upon the clashing life of the city, the exiled stones, beaten by myriad strange feet, were told of the dark, silent forests where the flakes swept through the hemlocks and swished softly against the boulders.

In his studio Hawker smoked a pipe, clasping his knee with thoughtful interlocked fingers. He was gazing sourly at his finished picture. Once he started to his feet with a cry of vexation. Looking back over his shoulder, he swore an insult into the face of the picture. He paced to and fro, smoking belligerently and from time to time eyeing it. The helpless thing remained upon the easel, facing him.

Hollanden entered and stopped abruptly at sight of the great scowl. "What's wrong now?" he said.

Hawker gestured at the picture. "That dunce of a thing. It makes me tired. It isn't worth a hang. Blame it!"

"What?" Hollanden strode forward and stood before the painting with legs apart, in a properly critical manner. "What? Why, you said it was your best thing."

"Aw," said Hawker, waving his arms, "it's no good! I abominate it! I didn't get what I wanted, I tell you. I didn't get what I wanted. That?" he shouted, pointing thrust-wise at it—"that? It's vile! Aw! it makes me weary."

"You're in a nice state," said Hollanden, turning to take a critical view of the painter. "What has got into you now? I swear, you are more kinds of a chump!"

Hawker crooned dismally: "I can't paint! I can't paint

for a damn! I'm no good. What in thunder was I invented for, anyhow, Hollie?"

"You're a fool," said Hollanden. "I hope to die if I ever saw such a complete idiot! You give me a pain. Just because she don't——"

"It isn't that. She has nothing to do with it, although I know well enough—I know well enough——"

"What?"

"I know well enough she doesn't care a hang for me. It isn't that. It is because—it is because I can't paint. Look at that thing over there! Remember the thought and energy I—— Damn the thing!"

"Why, did you have a row with her?" asked Hollanden, perplexed. "I didn't know——"

"No, of course you didn't know," cried Hawker, sneering; "because I had no row. It isn't that, I tell you. But I know well enough"—he shook his fist vaguely—"that she don't care an old tomato-can for me. Why should she?" he demanded with a curious defiance. "In the name of Heaven, why should she?"

"I don't know," said Hollanden; "I don't know, I'm sure. But then, women have no social logic. This is the great blessing of the world. There is only one thing which is superior to the multiplicity of social forms, and that is a woman's mind—a young woman's mind. Oh, of course, sometimes they are logical, but let a woman be so once, and she will repent of it to the end of her days. The safety of the world's balance lies in woman's illogical mind. I think——"

"Go to blazes!" said Hawker. "I don't care what you

think. I am sure of one thing, and that is that she doesn't care a hang for me!"

"I think," Hollanden continued, "that society is doing very well in its work of bravely lawing away at Nature; but there is one immovable thing—a woman's illogical mind. That is our safety. Thank Heaven, it——"

"Go to blazes!" said Hawker again.

XXXIII

As Hawker again entered the room of the great windows he glanced in sidelong bitterness at the chandelier. When he was seated he looked at it in open defiance and hatred.

Men in the street were shovelling at the snow. The noise of their instruments scraping on the stones came plainly to Hawker's ears in a harsh chorus, and this sound at this time was perhaps to him a *miserere*.

"I came to tell you," he began—"I came to tell you that perhaps I am going away."

"Going away!" she cried. "Where?"

"Well, I don't know—quite. You see, I am rather indefinite as yet. I thought of going for the winter somewhere in the Southern States. I am decided merely this much, you know—I am going somewhere. But I don't know where. 'Way off, anyhow."

"We shall be very sorry to lose you," she remarked. "We——"

"And I thought," he continued, "that I would come and say *adios* now, for fear that I might leave very suddenly. I

do that sometimes. I'm afraid you will forget me very soon, but I want to tell you that——"

"Why," said the girl in some surprise, "you speak as if you were going away for all time. You surely do not mean to utterly desert New York?"

"I think you misunderstand me," he said. "I give this important air to my farewell to you because to me it is a very important event. Perhaps you recollect that once I told you that I cared for you. Well, I still care for you, and so I can only go away somewhere—some place 'way off—where—where—— See?"

"New York is a very large place," she observed.

"Yes, New York is a very large—— How good of you to remind me! But then, you don't understand. You can't understand. I know I can find no place where I will cease to remember you, but then, I can find some place where I can cease to remember in a way that I am myself. I shall never try to forget you. Those two violets, you know—one I found near the tennis court, and the other you gave me, you remember—I shall take them with me."

"Here," said the girl, tugging at her gown for a moment—"here! Here's a third one." She thrust a violet toward him.

"If you were not so serenely insolent," said Hawker, "I would think that you felt sorry for me. I don't wish you to feel sorry for me. And I don't wish to be melodramatic. I know it is all commonplace enough, and I didn't mean to act like a tenor. Please don't pity me."

"I don't," she replied. She gave the violet a little fling.

Hawker lifted his head suddenly and glowered at her. "No, you don't," he at last said slowly, "you don't. More-

over, there is no reason why you should take the trouble. But——"

He paused when the girl leaned and peered over the arm of her chair precisely in the manner of a child at the brink of a fountain. "There's my violet on the floor," she said. "You treated it quite contemptuously, didn't you?"

"Yes."

Together they stared at the violet. Finally he stooped and took it in his fingers. "I feel as if this third one was pelted at me, but I shall keep it. You are rather a cruel person, but, Heaven guard us! that only fastens a man's love the more upon a woman."

She laughed. "That is not a very good thing to tell a woman."

"No," he said gravely, "it is not, but then, I fancy that somebody may have told you previously."

She stared at him, and then said: "I think you are revenged for my serene insolence."

"Great heavens, what an armour!" he cried. "I suppose, after all, I did feel a trifle like a tenor when I first came here, but you have chilled it all out of me. Let's talk upon indifferent topics." But he started abruptly to his feet. "No," he said, "let us not talk upon indifferent topics. I am not brave, I assure you, and it—it might be too much for me." He held out his hand. "Good-bye."

"You are going?"

"Yes, I am going. Really, I didn't think how it would bore you for me to come around here and croak in this fashion."

"And you are not coming back for a long, long time?"

"Not for a long, long time." He mimicked her tone. "I

have the three violets now, you know, and you must remember that I took the third one even when you flung it at my head. That will remind you how submissive I was in my devotion. When you recall the two others it will remind you of what a fool I was. Dare say you won't miss three violets."

"No," she said.

"Particularly the one you flung at my head. That violet was certainly freely—given."

"I didn't fling it at your head." She pondered for a time with her eyes upon the floor. Then she murmured, "No more freely—given than the one I gave you that night—that night at the inn."

"So very good of you to tell me so!"

Her eyes were still upon the floor.

"Do you know," said Hawker, "it is very hard to go away and leave an impression in your mind that I am a fool? That is very hard. Now, you do think I am a fool, don't you?"

She remained silent. Once she lifted her eyes and gave him a swift look with much indignation in it.

"Now you are enraged. Well, what have I done?"

It seemed that some tumult was in her mind, for she cried out to him at last in sudden tearfulness: "Oh, do go! Go! Please! I want you to go!"

Under this swift change Hawker appeared as a man struck from the sky. He sprang to his feet, took two steps forward, and spoke a word which was an explosion of delight and amazement. He said, "What?"

With heroic effort she slowly raised her eyes until, alight with anger, defiance, unhappiness, they met his eyes.

Later, she told him that he was perfectly ridiculous.

THE WORK OF

STEPHEN CRANE

Edited by Wilson Follett

·IV·

ACTIVE SERVICE

Introduction by

CARL VAN DOREN

New York

RUSSELL & RUSSELL

ACTIVE SERVICE

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Introduction

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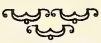


ACTIVE SERVICE

The suggestion for ACTIVE SERVICE *seems to have come from Harold Frederic, who advised Crane to make use in some such fashion of his experiences as war correspondent during the Græco-Turkish war. Those experiences had decidedly not been the sort to furnish Crane with materials for a military novel. Sent to Greece by the New York* Journal *and the* Westminster Gazette *almost entirely because of his triumph with* THE RED BADGE OF COURAGE, *he had been a disappointment, presumably to his employers and certainly to himself. He was as ignorant as an American diplomat of European history and political conditions, and he spoke none of the languages which contended with English in the cafés of Athens, where, according to Richard Harding Davis, the war was lost. Crane had himself, like the hero of his novel, wandered outside the Greek lines, and he had arrived at Velestinos eight hours after the beginning of the battle which left the field to the Turks and ended the conflict. Subsequently he had walked the streets of Athens with Julian Ralph, exhibiting his ignorance of Greek architecture and*

his interest in Tolstoy. When it came to writing a novel based upon his observations he wisely chose to confine himself to civilian adventures against a confused background of war. Though he had in mind something which might please the public, he succeeded in pleasing Henry James—a success which can hardly have given much pleasure to Stephen Crane.

His plot throws light not only upon the temper in which he undertook this particular novel but upon the kind of novelist he was in 1897, even with one masterpiece to his credit and a career so well established that no one seriously questioned his genius. Rufus Coleman, the hero of the action, is a journalist only a few years out of college who still cherishes resentments against his teachers. Forbidden by one of them, Professor Wainwright, to marry Wainwright's daughter Marjory, Coleman has a chance to vindicate himself by rescuing father and daughter, with an accompanying party, from the dangerous Turks in the neighbourhood of Nikopolis. This he does with some of the insouciance with which such things are done in the dreams of undergraduates. There are, of course, further complications. Marjory, rescued, is for a time still unattainable because the persistent Nora Black has come upon the scene to rescue Coleman and because the whole party leaps to the conclusion that between Coleman and Nora there must be one of those relationships which would make a simple American marriage to Marjory impossible. Coleman, however, resists the vigorous wiles of Nora, and Marjory

is not absolutely a fool, with the agreeable consequence that a wedding is imminent at the last page. So youth and virtue are rewarded as they should be in popular romance.

If the plot has about it certain touches of convention, so has Crane's conception of his characters. Professor Wainwright is merely the stubborn father and the blundering professor of the comic stage. As a professor he is too stupid to save his own skin and that of his companions; as a father he holds out till he has found that his daughter's suitor is a better man than he and then gives her without a struggle into more competent hands. The mother is absurd, as changeable as a weather-cock and yet as fixed in one uncomfortable position. Crane is happier with his eight students who have been lost with Wainwright and who frolic on the edge of craters with the bright, uninstructed courage of their kind, talking in slang which amuses yet, though much of it is as dead as the song-hits of the nineties. As for Nora Black, who is said to have been studied from an actual woman, Crane handles her with a boy's ferocity. Snubs which would batter an ordinary woman into pulp only accelerate her pursuit of the cool hero. She is no less a myth than eager Venus on the trail of young Adonis. Fortunately, however, it is not desire but determination which drives her, and she turns from Coleman to her Greek prince with an ease which makes sympathy unnecessary.

To tell the truth, Crane was no master when it came to representing women in his stories. With the older mem-

bers of the species he did not do badly, having a sharp eye for their appearance and a quick ear for their speech. But with young girls he never outgrew the young man's sense that they are cryptic creatures, whose words never mean what they seem to say and whose silences are deeply mysterious. So with Marjory in ACTIVE SERVICE. *She is consistent enough, in the main, but she is seen invariably from without. Nor is this solely because she is seen through the blinded eyes of Coleman. To Crane too she is incomprehensible. The fact no doubt assists the drama. Nothing is better in the book than the contest which goes on between Marjory, who never plays a card, and Nora, who insists on playing more cards than she has a right to have, producing them from up her pretty sleeves at the most inconvenient moments and forcing Coleman to challenge her in the bluntest language. Had Crane understood either of the contestants he might not have made the game so stirring; at least, he could hardly have made it so forthright. As matters stand, there are some good blows struck and some admirable sparks thrown off.*

Neither the general scheme of ACTIVE SERVICE *nor the persons in it would make it worth reading after a quarter of a century. Its value lies in its incidental details. The riot in the halls of Washurst College, the derelicts who besiege the New York offices of the* Eclipse, *the imbecilities of Coleman's dragoman, the scrimmage of the students and the annoying Greeks—these are given with the energy in which Crane surpassed most of his contemporaries.*

His narrative, though by no means his best as narrative, is enlivened with vivid pictures. Thus, for instance, Marjory watches Wainwright leave the house: "From a window she could see her father making his way across the campus laboriously against the wind and whirling snow. She watched it, this little black figure, bent forward, patient, steadfast. It was an inferior fact that her father was one of the famous scholars of the generation. To her, he was now a little old man facing the wintry winds. Recollecting herself and Rufus Coleman, she began to weep again, wailing amid the ruins of her tumbled hopes. Her skies had turned to paper, and her trees were mere bits of green sponge. But amid all this woe appeared the little black image of her father making its way against the storm." Thus the offices of the Eclipse *look down from their peak on Broadway: "At the foot of the cliff lay City Hall Park. It seemed no larger than a quilt. The grey walks patterned the snow-covering into triangles and ovals, and upon them many tiny people scurried here and there, without sound, like fish at the bottom of a pool. It was only the vehicles that sent high, unmistakable, the deep bass of their movement. And yet after listening one seemed to hear a singular murmurous note, a pulsation, as if the crowd made noise by its mere living, a mellow hum of the eternal strife. Then suddenly out of the deeps might ring a human voice, a newsboy shout perhaps, the cry of a far-away jackal at night." Thus Coleman sees a Turkish soldier being buried: "[The dragoman] came and suppli-*

cated Coleman as if he were hawking him to look at a relic, and Coleman, moved by a strong, mysterious impulse, went forward to look at the poor little clay-coloured body. At that moment a snake ran out from a tuft of grass at his feet and wriggled wildly over the sod. The dragoman shrieked, of course, but one of the soldiers put his heel upon the head of the reptile, and it flung itself into the agonized knot of death. Then the whole crowd pow-wowed, turning from the dead man to the dead snake."

The book glitters with impressionistic phrases. An army is "a flagrant inky streak on the verdant prairie." Certain guests in the hotel at Athens turn upon the pranks of the students "cold and pebbly eyes." Coleman, in his one hour of weakness, gazes at Nora Black with very different eyes "in which there were two little covetous steel-coloured flames." "The white road sped to the top of the hill, where it seemed to make a rotund swing into oblivion." "Hoodlums are seldom dangerous to other hoodlums, but if they catch pomposity alone in the field, pomposity is their prey. They tear him to mere bloody ribbons, amid heartless shrieks." And, as in this last example, Crane does more than hit upon striking visual images. He makes keen remarks by the exercise of that insolent perception which set him off from the smoother orthodoxy of his decade. A Westerner among the reporters is "noted for his inability to perceive a distinction between his own habit and the habit of others, his Western character preserving itself inviolate amid a confusion of manners." When the

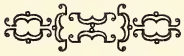
Greek, Crane says, comes to a test of his high sentiments, "he often then goes into the cafés and takes it all out in oration, like any common Parisian." Coleman "convinced himself anew that talking through an interpreter to the minds of other men was as satisfactory as looking at a landscape through a stained-glass window." The good-natured Tounley possesses "a perfect willingness to fight on occasions with a singular desperation, which usually has a small stool in every mind where good nature has a throne." "The mind of a lover moves in a circle, or at least on a more circular course than other minds, some of which even seem to move almost in a straight line."

Some minds even seem to move almost in a straight line. Out of Crane's own mouth his art, not quite successful though it shows itself in ACTIVE SERVICE, *may be characterized. The structure is loose, the actors are some of them wooden, the diction is distressingly inexact; but throughout the novel there are recurrent evidences of a mind moving in a straight line, however angular and awkward it may seem at moments, and moving with attractive swiftness. That mind is Crane's, and Crane's mind is his greatest charm.*

CARL VAN DOREN

Wickwire
WEST CORNWALL
CONNECTICUT
September, 1924.

Active Service



ACTIVE SERVICE

I

Marjory walked pensively along the hall. In the cool shadows made by the palms on the window ledge, her face wore the expression of thoughtful melancholy expected on the faces of the devotees who pace in cloistered gloom. She halted before a door at the end of the hall and laid her hand on the knob. She stood hesitating, her head bowed. It was evident that this mission was to require great fortitude.

At last she opened the door. "Father," she began at once. There was disclosed an elderly, narrow-faced man seated at a large table and surrounded by manuscripts and books. The sunlight flowing through curtains of Turkey red fell sanguinely upon the bust of dead-eyed Pericles on the mantel. A little clock was ticking, hidden somewhere among the countless leaves of writing, the maps and broad heavy tomes that swarmed upon the table.

Her father looked up quickly with an ogreish scowl. "Go away!" he cried in a rage. "Go away. Go away. Get out!" He seemed on the point of rising to eject the visitor. It was plain to her that he had been interrupted in the writing of one of his sentences, ponderous, solemn, and endless, in which wandered multitudes of homeless and friendless prepositions, adjectives looking for a parent, and quarrelling nouns;

sentences which no longer symbolized the language-form of thought, but which had about them a quaint aroma from the dens of long dead scholars. "Get out," snarled the professor.

"Father," faltered the girl.

Either because his formulated thought was now completely knocked out of his mind by his own emphasis in defending it, or because he detected something of portent in her expression, his manner suddenly changed, and with a petulant glance at his writing he laid down his pen and sank back in his chair to listen. "Well, what is it, my child?"

The girl took a chair near the window and gazed out upon the snow-stricken campus, where at the moment a group of students returning from a classroom were festively hurling snowballs. "I've got something important to tell you, father," said she, "but I don't quite know how to say it."

"Something important?" repeated the professor. He was not habitually interested in the affairs of his family, but this proclamation that something important could be connected with them filled his mind with a capricious interest. "Well, what is it, Marjory?"

She replied calmly: "Rufus Coleman wants to marry me."

"What?" demanded the professor loudly. "Rufus Coleman. What do you mean?"

The girl glanced furtively at him. She did not seem to be able to frame a suitable sentence.

As for the professor, he had, like all men both thoughtless and thoughtful, told himself that one day his daughter would come to him with a tale of this kind. He had never forgotten that the little girl was to be a woman, and he had

never forgotten that this tall, lithe creature, the present Marjory, was a woman. He had been entranced and confident or entranced and apprehensive, according to the time. A man focussed upon astronomy, the pig market, or social progression may nevertheless have a secondary mind which hovers like a spirit over his dahlia tubers and dreams upon the mystery of their slow and tender revelations. The professor's secondary mind had dwelt always with his daughter and watched with faith and delight the changing to a woman of a certain fat and mumbling babe. However, he now saw this machine, this self-sustaining, self-operative love, which had run with the ease of a clock, suddenly crumble to ashes and leave the mind of a great scholar staring at a calamity. "Rufus Coleman," he repeated, stunned. Here was his daughter very obviously desirous of marrying Rufus Coleman. "Marjory," he cried in amazement and fear, "what possesses you? Marry Rufus Coleman!"

The girl seemed to feel a strong sense of relief at his prompt recognition of a fact. Being freed from the necessity of making a flat declaration, she simply hung her head and blushed impressively.

A hush fell upon them. The professor stared long at his daughter. The shadow of unhappiness deepened upon his face. "Marjory, Marjory," he murmured at last. He had tramped heroically upon his panic and devoted his strength to bringing thought into some kind of attitude toward this terrible fact. "I am—I am surprised," he began. Fixing her then with a stern eye, he asked: "Why do you wish to marry this man? You, with your opportunities of meeting persons of intelligence. And you want to marry——" His voice grew

tragic. "You want to marry the Sunday editor of the New York *Eclipse!*"

"It is not so very terrible, is it?" said Marjory sullenly.

"Wait a moment; don't talk," cried the professor. He arose and walked nervously to and fro, his hands flying in the air. He was very red behind the ears, as when in the class-room some student offended him. "A gambler, a sporter of fine clothes, an expert on champagne, a polite loafer, a witless knave who edits the Sunday edition of a great outrage upon our sensibilities. You want to marry him, this man? Marjory, you are insane. This fraud who asserts that his work is intelligent, this fool comes here to my house and——"

He became aware that his daughter was regarding him coldly. "I thought we had best have all this part of it over at once," she remarked.

He confronted her in a new kind of surprise. The little keen-eyed professor was at this time imperial, on the verge of a majestic outburst. "Be still," he said. "Don't be clever with your father. Don't be a dodger. Or, if you are, don't speak of it to me. I suppose this fine young man expects to see me personally?"

"He was coming to-morrow," replied Marjory. She began to weep. "He was coming to-morrow."

"Um," said the professor. He continued his pacing while Marjory wept with her head bowed to the arm of the chair. His brow made the three dark vertical crevices well known to his students. Sometimes he glowered murderously at the photographs of ancient temples which adorned the walls. "My poor child," he said once, as he paused near her, "to

think I never knew you were a fool. I have been deluding myself. It has been my fault, quite as much as it has been yours. I will not readily forgive myself."

The girl raised her face and looked at him. Finally, resolved to disregard the dishevelment wrought by tears, she presented a desperate front with her wet eyes and flushed cheeks. Her hair was disarrayed. "I don't see why you can call me a fool," she said.

The pause before this sentence had been so portentous of a wild and rebellious speech that the professor almost laughed now. But still the father for the first time knew that he was being undauntedly faced by his child in his own library, in the presence of three hundred and seventy-two pages of the book that was to be his masterpiece. At the back of his mind he felt a great awe, as if his own youthful spirit had come from the past and challenged him with a glance. For a moment he was almost a defeated man. He dropped into a chair. "Does your mother know of this?" he asked mournfully.

"Yes," replied the girl; "she knows. She has been trying to make me give up Rufus."

" 'Rufus'!" cried the professor, rejuvenated by anger.

"Well, his name *is* Rufus," said the girl.

"But please do not call him so before me," said the father with icy dignity. "I do not recognize him as being named Rufus. That is a contention of yours which does not arouse my interest. I know him very well as a gambler and a drunkard, and if incidentally he is named Rufus, I fail to see any importance to it."

"He is not a gambler and he is not a drunkard," she said.

"Um. He drinks heavily—that is well known. He gambles. He plays cards for money—more than he possesses—at least he did when he was in college."

"You often said you liked him when he was in college."

"So I did. So I did," answered the professor sharply. "I often find myself liking that kind of a boy in college. Don't I know them—those lads with their beer and their poker games in the dead of night with a towel hung over the keyhole. Their habits are often vicious enough, but something remains in them through it all, and they may go away and do great things. This happens. We know it. It happens with confusing insistence. It destroys theories. There—there isn't much to say about it. And sometimes we like this kind of a boy better than we do the—the others. For my part I know of many a pure, pious, and fine-minded student that I have positively loathed from a personal point of view. But," he added, "this Rufus Coleman, his life in college and his life since, go to prove how often we get off the track. There is no gauge of collegiate conduct whatever, until we can get evidence of the man's work in the world. Your precious scoundrel's evidence is now all in, and he is a failure, or worse."

"You are not habitually so fierce in judging people," said the girl.

"I would be if they all wanted to marry my daughter," rejoined the professor. "Rather than let that man make love to you—or even be within a short railway journey of you—I'll cart you off to Europe this winter and keep you there until you forget. If you persist in this silly fancy, I shall at once become mediæval."

Marjory had evidently recovered much of her composure.

"Yes, father, new climates are always supposed to cure one," she remarked with a kind of lightness.

"It isn't so much the old expedient," said the professor musingly, "as it is that I would be afraid to leave you here with no protection against that drinking gambler and gambling drunkard."

"Father, I have to ask you not to use such terms in speaking of the man that I shall marry."

There was a silence. To all intents, the professor remained unmoved. He smote the tips of his fingers thoughtfully together. "Ye—es," he observed. "That sounds reasonable from your standpoint." His eyes studied her face in a long and steady glance. He arose and went into the hall. When he returned he wore his hat and great-coat. He took a book and some papers from the table and went away.

Marjory walked slowly through the halls and up to her room. From a window she could see her father making his way across the campus laboriously against the wind and whirling snow. She watched it, this little black figure, bent forward, patient, steadfast. It was an inferior fact that her father was one of the famous scholars of the generation. To her, he was now a little old man facing the wintry winds. Recollecting herself and Rufus Coleman, she began to weep again, wailing amid the ruins of her tumbled hopes. Her skies had turned to paper, and her trees were mere bits of green sponge. But amid all this woe appeared the little black image of her father making its way against the storm.

II

In a high-walled corridor of one of the college buildings, a crowd of students waited amid jostlings and a loud buzz of talk. Suddenly a huge pair of doors flew open and a wedge of young men inserted itself boisterously and deeply into the throng. There was a great scuffle attended by a general banging of books upon heads. The two lower classes engaged in herculean play while members of the two higher classes, standing aloof, devoted themselves strictly to the encouragement of whichever party for a moment lost ground or heart. This was in order to prolong the conflict.

The combat, waged in the desperation of proudest youth, waxed hot and hotter. The wedge had been instantly smitten into a kind of block of men. It had crumpled into an irregular square, and on three sides it was now assailed with remarkable ferocity.

It was a matter of wall meet wall in terrific rushes, during which lads could feel their very hearts leaving them in the compress of friends and foes. They on the outskirts upheld the honour of their classes by squeezing into paper thickness the lungs of those of their fellows who formed the centre of the mêlée. In some way it resembled a panic at a theatre.

The first lance-like attack of the sophomores had been formidable, but the freshmen, outnumbering their enemies

and smarting from continual sophomoric oppression, had swarmed to the front like drilled collegians and given the arrogant foe the first serious check of the year. Therefore the tall Gothic windows which lined one side of the corridor looked down upon as incomprehensible and enjoyable a tumult as could mark the steps of advanced education. The seniors and juniors cheered themselves ill. Long freed from the joy of such meetings, their only means for this kind of recreation was to involve the lower classes, and they had never seen the victims fall to with such vigour and courage.

Bits of printed leaves, torn note-books, dismantled collars and cravats, all floated to the floor beneath the feet of the warring hordes. There were no blows; it was a battle by pressure. It was a deadly pushing where the leaders on either side often suffered the most cruel and sickening agony, caught thus between phalanxes of shoulders, with friend as well as foe contributing to the pain.

Charge after charge of freshmen beat upon the now compact and organized sophomores. Then, finally, the rock began to give slow way. A roar came from the freshmen, and they hurled themselves in a frenzy upon their betters.

To be under the gaze of the juniors and seniors is to be in sight of all men, and so the sophomores at this important moment laboured with the desperation of the half-doomed to stem the terrible freshmen.

In the kind of game, it was the time when bad tempers came strongly to the front, and in many sophomore minds a thought arose of the incomparable insolence of the freshmen. A blow was struck; an infuriated sophomore swung an arm high and smote a freshman.

Although it had seemed that no greater noise could be made by the given numbers, the din that succeeded this manifestation surpassed everything. The juniors and seniors immediately set up an angry howl. These veteran classes projected themselves into the middle of the fight, buffeting everybody with small thought as to merit. This method of bringing peace was as militant as a landslide, but they had much trouble before they could separate the central clump of antagonists into its parts. A score of freshmen had cried out: "It was Coke. Coke punched him. Coke." A dozen of them were tempestuously endeavouring to register their protest against fisticuffs by means of an introduction of more fisticuffs.

The upper classmen were swift, harsh, and hard. "Come, now, freshies, quit it. Get back, get back, d'y' hear?" With a wrench of muscles they forced themselves in front of Coke, who was being blindly defended by his classmates from intensely earnest attacks by outraged freshmen.

These meetings between the lower classes at the door of a recitation room were accounted quite comfortable and idle affairs, and a blow delivered openly and in hatred fractured a sharply defined rule of conduct. The corridor was in a hubbub. Many seniors and juniors, bursting from old and iron discipline, wildly clamoured that some freshman should be given the privilege of a single encounter with Coke. The freshmen themselves were frantic. They besieged the tight and dauntless circle of men that encompassed Coke. None dared confront the seniors openly, but by headlong rushes at auspicious moments they tried to come to quarters with the rings of dark-browed sophomores. It was no longer a fes-

tival, a game; it was a riot. Coke, wild-eyed, pallid with fury, a ribbon of blood on his chin, swayed in the middle of the mob of his classmates, comrades who waived the ethics of the blow under the circumstance of being obliged as a corps to stand against the scorn of the whole college, as well as against the tremendous assaults of the freshmen. Shamed by their own man, but knowing full well the right time and the wrong time for a palaver of regret and disavowal, this battalion struggled in the desperation of despair. Once they were upon the verge of making unholy campaign against the interfering seniors. This fiery blasphemy was the measure of their state.

It was a critical moment in the play of the college. Four or five defeats from the sophomores during the fall had taught the freshmen much. They had learned the comparative measurements, and they knew now that their prowess was ripe to enable them to amply revenge what was, according to their standards, an execrable deed by a man who had not the virtue to play the rough game, but was obliged to resort to uncommon methods. In short, the freshmen were almost out of control, and the sophomores, debased but defiant, were quite out of control. The senior and junior classes, which, in American colleges, dictate in these affrays, found their dignity toppling, and in consequence there was a sudden oncome of the entire force of upper classmen, football players naturally in advance. All distinctions were dissolved at once in a general fracas. The stiff and still Gothic windows surveyed a scene of dire carnage.

Suddenly a voice rang brazenly through the tumult. It was not loud, but it was different. "Gentlemen! Gentlemen!"

Instantly there was a remarkable number of haltings, abrupt replacements, quick changes. Professor Wainwright stood at the door of his recitation room, looking into the eyes of each member of the mob of three hundred. "Ssh!" said the mob. "Ssh! Quit! Stop! It's the Embassador! Stop!" He had once been minister to Austro-Hungary, and for ever now to the students of the college his name was Embassador. He stepped into the corridor, and they cleared for him a little respectful zone of floor. He looked about him coldly. "It seems quite a general dishevelment. The sophomores display an energy in the halls which I do not detect in the classroom." A feeble murmur of appreciation arose from the outskirts of the throng. While he had been speaking several remote groups of battling men had been violently signalled and suppressed by other students.

The professor gazed into terraces of faces that were still inflamed. "I needn't say that I am surprised," he remarked in the accepted rhetoric of his kind. He added musingly: "There seems to be a great deal of torn linen. Who is the young gentleman with blood on his chin?"

The throng moved restlessly. A manful silence, such as might be in the tombs of stern and honourable knights, fell upon the shadowed corridor. The subdued rustling had fainted to nothing. Then out of the crowd Coke, pale and desperate, delivered himself.

"Oh, Mr. Coke," said the professor, "I would be glad if you would tell the gentlemen they may retire to their dormitories." He waited while the students passed out to the campus.

The professor returned to his room for some books, and

then began his own march across the snowy campus. The wind twisted his coat-tails fantastically, and he was obliged to keep one hand firmly on the top of his hat.

When he arrived home he met his wife in the hall. "Look here, Mary," he cried. She followed him into the library. "Look here," he said. "What is this all about? Marjory tells me she wants to marry Rufus Coleman."

Mrs. Wainwright was a fat woman who was said to pride herself upon being very wise and, if necessary, sly. In addition she laughed continually in an inexplicably personal way which apparently made everybody who heard her feel offended. Mrs. Wainwright laughed.

"Well," said the professor, bristling, "what do you mean by that?"

"Oh, Harris," she replied. "Oh, Harris."

The professor straightened in his chair. "I do not see any illumination in those remarks, Mary. I understand from Marjory's manner that she is bent upon marrying Rufus Coleman. She said you knew of it."

"Why, of course I knew. It was as plain——"

"Plain!" scoffed the professor. "Plain!"

"Why, of course," she cried. "I knew it all along."

There was nothing in her tone which proved that she admired the event itself. She was evidently carried away by the triumph of her penetration. "I knew it all along," she added, nodding.

The professor looked at her affectionately. "You knew it all along, then, Mary? Why didn't you tell me, dear?"

"Because you ought to have known it," she answered blatantly.

The professor was glaring. Finally he spoke in tones of grim reproach. "Mary, whenever you happen to know anything, dear, it seems only a matter of partial recompense that you should tell me."

The wife had been taught in a terrible school that she should never invent any inexpensive retorts concerning bookworms, and so she yawed at once. "Really, Harris. Really, I didn't suppose the affair was serious. You could have knocked me down with a feather. Of course he has been here very often, but then Marjory gets a great deal of attention. A great deal of attention."

The professor had been thinking. "Rather than let my girl marry that scalawag, I'll take you and her to Greece this winter with the class. Separation! It is a sure cure that has the sanction of antiquity."

"Well," said Mrs. Wainwright, "you know best, Harris. You know best." It was a common remark with her, and it probably meant either approbation or disapprobation, if it did not mean simple discretion.

III

There had been a babe with no arms born in one of the western counties of Massachusetts. In place of upper limbs the child had growing from its chest a pair of fin-like hands, mere bits of skin-covered bone. Furthermore, it had only one eye. This phenomenon lived four days, but the news of the birth had travelled up this country road and through that village until it reached the ears of the editor of the Michaelstown *Tribune*. He was also a correspondent of the New York *Eclipse*. On the third day he appeared at the home of the parents, accompanied by a photographer. While the latter arranged his instrument, the correspondent talked to the father and mother, two cow-eyed and yellow-faced people who seemed to suffer a primitive fright of the strangers. Afterwards, as the correspondent and the photographer were climbing into their buggy, the mother crept furtively down to the gate and asked, in a foreigner's dialect, if they would send her a copy of the photograph. The correspondent, carelessly indulgent, promised it. As the buggy swung away, the father came from behind an apple tree, and the two semi-humans watched it with its burden of glorious strangers until it rumbled across the bridge and disappeared. The correspondent was elate; he told the photographer that the

Eclipse would probably pay fifty dollars for the article and the photograph.

The office of the New York *Eclipse* was at the top of an immense building on Broadway. It was a sheer mountain to the heights of which the interminable thunder of the streets arose faintly. The Hudson was a broad path of silver in the distance. Its edge was marked by the tracery of sailing ships' rigging and by the huge and many-coloured stacks of ocean liners. At the foot of the cliff lay City Hall Park. It seemed no larger than a quilt. The grey walks patterned the snow covering into triangles and ovals, and upon them many tiny people scurried here and there, without sound, like fish at the bottom of a pool. It was only the vehicles that sent high, unmistakable, the deep bass of their movement. And yet after listening one seemed to hear a singular murmurous note, a pulsation, as if the crowd made noise by its mere living, a mellow hum of the eternal strife. Then suddenly out of the deeps might ring a human voice, a newsboy shout perhaps, the cry of a far-away jackal at night.

From the level of the ordinary roofs, combined in many plateaus, dotted with short iron chimneys from which curled wisps of steam, arose other mountains like the *Eclipse* Building. They were great peaks, ornate, glittering with paint or polish. Northward they subsided to sun-crowned ranges.

From some of the windows of the *Eclipse* office dropped the walls of a terrible chasm, in the darkness of which could be seen vague struggling figures. Looking down into this appalling crevice one discovered only the tops of hats, and knees which in spasmodic jerks seemed to touch the rims of the hats. The scene represented some weird fight or dance

or carouse. It was not an exhibition of men hurrying along a narrow street.

It was good to turn one's eyes from that place to the vista of the city's splendid reaches, with spire and spar shining in the clear atmosphere and the marvel of the Jersey shore, pearl-misted or brilliant with detail. From this height the sweep of a snow-storm was defined and majestic. Even a slight summer shower, with swords of lurid yellow sunlight piercing its edges as if warriors were contesting every foot of its advance, was from the *Eclipse* office something so inspiring that the chance pilgrim felt a sense of exultation, as if from this peak he was surveying the world-wide war of the elements and life. The staff of the *Eclipse* usually worked without coats and amid the smoke from pipes.

To one of the editorial chambers came a photograph and an article from Michaelstown, Massachusetts. A boy placed the packet and many others upon the desk of a young man who was standing before a window and thoughtfully drumming upon the pane. He turned at the thudding of the packets upon his desk. "Blast you," he remarked amiably. "Oh, I guess it won't hurt you to work," answered the boy, grinning with a comrade's insolence. Baker, an assistant editor for the Sunday paper, took seat at his desk and began the task of examining the packets. His face could not display any particular interest, because he had been at the same work for nearly a fortnight.

The first long envelope he opened was from a woman. There was a neat little manuscript accompanied by a letter which explained that the writer was a widow who was trying to make her living by her pen, and who, further, hoped that

the generosity of the editor of the *Eclipse* would lead him to give her article the opportunity which she was sure it deserved. She hoped that the editor would pay her as well as possible for it, as she needed the money greatly. She added that her brother was a reporter on the Little Rock *Sentinel* and he had declared that her literary style was excellent.

Baker really did not read this note. His vast experience of a fortnight had enabled him to detect its kind in two glances. He unfolded the manuscript, looked at it woodenly, and then tossed it with the letter to the top of his desk, where it lay with the other corpses. None could think of widows in Arkansas, ambitious from the praise of the reporter on the Little Rock *Sentinel*, waiting for a crown of literary glory and money. In the next envelope a man using the note-paper of a Boston journal begged to know if the accompanying article would be acceptable; if not it was to be kindly returned in the enclosed stamped envelope. It was a humorous essay on trolley cars. Adventuring through the odd scraps that were come to the great mill, Baker paused occasionally to relight his pipe.

As he went through envelope after envelope, the desks about him gradually were occupied by young men who entered from the hall with their faces still red from the cold of the streets. For the most part they bore the unmistakable stamp of the American college. They had that confident poise which is easily brought from the athletic field. Moreover, their clothes were quite in the way of being of the newest fashion. There was an air of precision about their cravats and linen. But on the other hand there might be with them some indifferent westerner who was obliged to

resort to irregular means and harangue startled shop-keepers in order to provide himself with collars of a strange kind. He was usually very quick and brave of eye and noted for his inability to perceive a distinction between his own habit and the habit of others, his western character preserving itself inviolate amid a confusion of manners.

The men, coming one and one, or two and two, flung badinage to all corners of the room. Afterward, as they wheeled from time to time in their chairs, they bitterly insulted each other with the utmost good nature, taking unerring aim at faults and riddling personalities with the quaint and cynical humour of a newspaper office. Throughout this banter, it was strange to note how infrequently the men smiled, particularly when directly engaged in an encounter.

A wide door opened into another apartment where were many little slanted tables, each under an electric globe with a green shade. Here a curly-headed scoundrel with a corncob pipe was hurling paper balls the size of apples at the head of an industrious man who, under these difficulties, was trying to draw a picture of an awful wreck with ghastly-faced sailors frozen in the rigging. Near this pair a lad was challenging a German artist who resembled Napoleon III with having been publicly drunk at a music hall on the previous night. Next to the great gloomy corridor of this sixteenth floor was a little office presided over by an austere boy, and here waited in enforced patience a little dismal band of people who wanted to see the Sunday editor.

Baker took a manuscript and, after glancing about the room, walked over to a man at another desk. "Here is something that I think might do," he said.

The man at the desk read the first two pages. "But where is the photograph?" he asked then. "There should be a photograph with this thing."

"Oh, I forgot," said Baker. He brought from his desk a photograph of the babe that had been born lacking arms and one eye. Baker's superior braced a knee against his desk and settled back to a judicial attitude. He took the photograph and looked at it impassively. "Yes," he said, after a time, "that's a pretty good thing. You better show that to Coleman when he comes in."

In the little office where the dismal band waited, there had been a sharp hopeful stir when Rufus Coleman, the Sunday editor, passed rapidly from door to door and vanished within the holy precincts. It had evidently been in the minds of some to accost him then, but his eyes did not turn once in their direction. It was as if he had not seen them. Many experiences had taught him that the proper manner of passing through this office was at a blind gallop.

The dismal band turned then upon the austere office boy. Some demanded with terrible dignity that he should take in their cards at once. Others sought to ingratiate themselves by smiles of tender friendliness. He for his part employed what he would have called his knowledge of men and women upon the group, and in consequence blundered and bungled vividly, freezing with a glance an annoyed and importunate Arctic explorer who was come to talk of illustrations for an article that had been lavishly paid for in advance. The hero might have thought he was again in the northern seas. At the next moment the boy was treating almost courteously a German from the East Side who wanted the *Eclipse* to

print a grand full-page advertising description of his invention, a gun which was supposed to have a range of forty miles and to be able to penetrate anything with equanimity and joy. The gun, as a matter of fact, had once been induced to go off, when it had hurled itself passionately upon its back, incidentally breaking its inventor's leg. The projectile had wandered some four hundred yards seaward, where it dug a hole in the water which was really a menace to navigation. Since then there had been nothing tangible save the inventor, in splints and out of splints, as the fortunes of science decreed. In short, this office boy mixed his business in the perfect manner of an underdone lad dealing with matters too large for him, and throughout he displayed the pride and assurance of a god.

As Coleman crossed the large office his face still wore the stern expression which he invariably used to carry him unmolested through the ranks of the dismal band. As he was removing his London overcoat he addressed the imperturbable back of one of his staff, who had a desk against the opposite wall. "Has Hasskins sent in that drawing of the mine accident yet?" The man did not lift his head from his work, but he answered at once: "No; not yet." Coleman was laying his hat on a chair. "Well, why hasn't he?" he demanded. He glanced toward the door of the room in which the curly-headed scoundrel with the corncob pipe was still hurling paper balls at the man who was trying to invent the postures of dead mariners frozen in the rigging. The office boy came timidly from his post and informed Coleman of the waiting people. "All right," said the editor. He dropped into his chair and began to finger his letters, which

had been neatly opened and placed in a little stack by a boy. Baker came in with the photograph of the miserable babe.

It was publicly believed that the Sunday staff of the *Eclipse* must have a kind of æsthetic delight in pictures of this kind, but Coleman's face betrayed no emotion as he looked at this specimen. He lit a fresh cigar, tilted his chair, and surveyed it with a cold and stony stare. "Yes, that's all right," he said slowly. There seemed to be no affectionate relation between him and this picture. Evidently he was weighing its value as a morsel to be flung to a ravenous public whose wolf-like appetite could only satisfy itself upon mental entrails, abominations. As for himself, he seemed to be remote, exterior. It was a matter of the *Eclipse* business.

Suddenly Coleman became executive. "Better give it to Schooner and tell him to make a half-page—or, no, send him in here and I'll tell him my idea. How's the article? Any good? Well, give it to Smith to rewrite."

An artist came from the other room and presented for inspection his drawing of the seamen dead in the rigging of the wreck, a company of grisly and horrible figures, bony-fingered, shrunken, and with awful eyes. "Hum," said Coleman, after a prolonged study, "that's all right. That's good, Jimmie. But you'd better work 'em up around the eyes a little more." The office boy was deploying in the distance, waiting for the correct moment to present some cards and names.

The artist was cheerfully taking away his corpses when Coleman hailed him. "Oh, Jim, let me see that thing again, will you? Now, how about this spar? This don't look right to me."

"It looks right to me," replied the artist, sulkily.

"But, see. It's going to take up half a page. Can't you change it somehow?"

"How am I going to change it?" said the other, glowering at Coleman. "That's the way it ought to be. How am I going to change it? That's the way it ought to be."

"No, it isn't at all," said Coleman. "You've got a spar sticking out of the main body of the drawing in a way that will spoil the look of the whole page."

The artist was a man of remarkable popular reputation, and he was very stubborn and conceited of it, constantly making himself unbearable with covert threats that, if he was not delicately placated at all points, he would freight his genius over to the office of the great opposition journal.

"That's the way it ought to be," he repeated, in a tone at once sullen and superior. "The spar is all right. I can't rig spars on ships just to suit you."

"And I can't give up the whole paper to your accursed spars, either," said Coleman, with animation. "Don't you see you use about a third of a page with this spar sticking off into space? Now, you were always so clever, Jimmie, in adapting yourself to the page. Can't you shorten it, or cut it off, or something? Or, break it—that's the thing. Make it a broken spar dangling down. See?"

"Yes, I s'pose I could do that," said the artist, mollified by a thought of the ease with which he could make the change, and mollified, too, by the brazen tribute to a part of his cleverness.

"Well, do it, then," said the Sunday editor, turning abruptly away. The artist, with head high, walked majestically back to the other room. Whereat the curly-headed one immedi-

ately resumed the rain of paper balls upon him. The office boy came timidly to Coleman and suggested the presence of the people in the outer office. "Let them wait until I read my mail," said Coleman. He shuffled the pack of letters indifferently through his hands.

Suddenly he came upon a little grey envelope. He opened it at once and scanned its contents with the speed of his craft. Afterward he laid it down before him on the desk and surveyed it with a cool and musing smile. "So?" he remarked. "That's the case, is it?"

He presently swung around in his chair, and for a time held the entire attention of the men at the various desks. He outlined to them again their various parts in the composition of the next great Sunday edition. In a few brisk sentences he set a complex machine in proper motion. His men no longer thrilled with admiration at the precision with which he grasped each obligation of the campaign toward a successful edition. They had grown to accept it as they accepted his hat or his London clothes. At this time his face was lit with something of the self-contained enthusiasm of a general. Immediately afterward he arose and reached for his coat and hat.

The office boy, coming circuitously forward, presented him with some cards and also with a scrap of paper upon which was scrawled a long and semi-coherent word. "What are these?" grumbled Coleman.

"They are waiting outside," answered the boy, with trepidation. It was part of the law that the lion of the ante-room should cringe like a cold monkey, more or less, as soon as he was out of his private jungle.

"Oh, Tallerman," cried the Sunday editor, "here's this Arctic man come to arrange about his illustration. I wish you'd go and talk it over with him." By chance he picked up the scrap of paper with its cryptic word. "Oh," he said, scowling at the office boy. "Pity you can't remember that fellow. If you can't remember faces any better than that, you should be a detective. Get out now and tell him to go to the devil." The wilted slave turned at once, but Coleman hailed him. "Hold on. Come to think of it, I will see this idiot. Send him in," he commanded, grimly.

Coleman lapsed into a dream over the sheet of grey note paper. Presently a middle-aged man, a palpable German, came hesitatingly into the room and bunted among the desks as unmanageably as a tempest-tossed scow. Finally he was impatiently towed in the right direction. He came and stood at Coleman's elbow and waited nervously for the engrossed man to raise his eyes. It was plain that this interview meant important things to him. Somehow on his commonplace countenance was to be found the expression of a dreamer, a fashioner of great and absurd projects, a fine, tender fool. He cast hopeful and reverent glances at the man who was deeply contemplative of the grey note. He evidently believed himself on the threshold of a triumph of some kind, and he awaited its fruition with a joy that was only made sharper by the usual human suspicion of coming events.

Coleman glanced up at last and saw his visitor. "Oh, it's you, is it?" he remarked icily, bending upon the German the stare of a tyrant. "So you've come again, have you?" He wheeled in his chair until he could fully display a con-

temptuous, merciless smile. "Now, Mr. What's-your-name, you've called here to see me about twenty times already, and at last I am going to say something definite about your invention." His listener's face, which had worn for a moment a look of fright and bewilderment, gladdened swiftly to a gratitude that seemed the edge of an outburst of tears. "Yes," continued Coleman, "I am going to say something definite. I am going to say that it is the most imbecile bit of nonsense that has come within the range of my large newspaper experience. It is simply the aberration of a rather remarkable lunatic. It is no good; it is not worth the price of a cheese sandwich. I understand that its one feat has been to break your leg; if it ever goes off again, persuade it to break your neck. And now I want you to take this nursery rhyme of yours and get out. And don't ever come here again. Do you understand? You understand, do you?" He arose and bowed in courteous dismissal.

The German was regarding him with the surprise and horror of a youth shot mortally. He could not find his tongue for a moment. Ultimately he gasped: "But, Mister Editor——"

Coleman interrupted him tigerishly. "You heard what I said? Get out." The man bowed his head and went slowly toward the door.

Coleman placed the little grey note in his breast pocket. He took his hat and top-coat and, evading the dismal band by a shameless manœuvre, passed through the halls to the entrance to the elevator shaft. He heard a movement behind him and saw that the German was also waiting for the elevator.

Standing in the gloom of the corridor, Coleman felt the

mournful owlish eyes of the German resting upon him. He took a case from his pocket and elaborately lit a cigarette. Suddenly there was a flash of light, and a cage of bronze, gilt, and steel dropped magically from above. Coleman yelled "Down!" A door flew open. Coleman, followed by the German, stepped upon the elevator. "Well, Johnnie," he said cheerfully to the lad who operated this machine, "is business good?" "Yes, sir, pretty good," answered the boy, grinning. The little cage sank swiftly; floor after floor seemed to be rising with marvellous speed; the whole building was winging straight into the sky. There were soaring lights, figures, and the opalescent glow of ground-glass doors marked with black inscriptions. Other lifts were springing heavenward. All the lofty corridors rang with cries. "Up!" "Down!" "Down!" "Up!" The boy's hand grasped a lever, and his machine obeyed his lightest movement with sometimes an unbalancing swiftness.

Coleman discoursed briskly to the youthful attendant. Once he turned and regarded with a quick stare of insolent annoyance the despairing countenance of the German, whose eyes had never left him. When the elevator arrived at the ground floor, Coleman departed with the outraged air of a man who for a time has been compelled to occupy a cell in company with a harmless spectre.

He walked quickly away. Opposite a corner of the City Hall he was impelled to look behind him. Through the hordes of people with cable cars marching like panoplied elephants, he was able to distinguish the German, motionless and gazing after him. Coleman laughed. "That's a comic old boy," he said, to himself.

In the grillroom of a Broadway hotel he was obliged to wait some minutes for the fulfillment of his orders, and he spent the time in reading and studying the little grey note. When his luncheon was served he ate with an expression of morose dignity.

IV

Marjory paused again at her father's door. After hesitating in the original way she entered the library. Her father almost represented an emblematic figure, seated upon a column of books. "Well?" he cried. Then, seeing it was Marjory, he changed his tone. "Ah, under the circumstances, my dear, I admit your privilege of interrupting me at any hour of the day. You have important business with me." His manner was satanically indulgent.

The girl fingered a book. She turned the leaves in absolute semblance of a person reading. "Rufus Coleman has called."

"Indeed," said the professor.

"And I've come to you, father, before seeing him."

The professor was silent for a time. "Well, Marjory," he said at last, "what do you want me to say?" He spoke very deliberately. "I am sure this is a singular situation. Here appears the man I formally forbid you to marry. I am sure I do not know what I am to say."

"I wish to see him," said the girl.

"You wish to see him?" inquired the professor. "You wish to see him? Marjory, I may as well tell you now that, with all the books and plays I've read, I really don't know how the obdurate father should conduct himself. He is al-

ways pictured as an exceedingly dense gentleman with white whiskers, who does all the unintelligent things in the plot. You and I are going to play no drama, are we, Marjory? I admit that I have white whiskers, and I am an obdurate father. I am, as you well may say, a very obdurate father. You are not going to marry Rufus Coleman. I settle that point. You are not to marry Rufus Coleman. You understand the rest of the matter. He is here; you want to see him. What will you say to him when you see him?"

"I will say that you refuse to let me marry him, father, and——" She hesitated a moment before she lifted her eyes fully and formidably to her father's face. "And that I shall marry him anyhow."

The professor did not cavort when this statement came from his daughter. He nodded and then passed into a period of reflection. Finally he asked: "But when? That is the point. When?"

The girl made a sad gesture. "I don't know. I don't know. Perhaps when you come to know Rufus better——"

"Know him better. Know that rapscallion better? Why, I know him much better than he knows himself. I know him too well. Do you think I am talking offhand about this affair? Do you think I am talking without proper information?"

Marjory made no reply.

"Well," said the professor, "you may see Coleman on condition that you inform him at once that I forbid your marriage to him. I don't understand at all how to manage these situations. I don't know what to do. I suppose I should go myself and—— No, you can't see him, Marjory."

Still the girl made no reply. Her head sank forward, and she breathed a trifle heavily.

"Marjory," cried the professor, "it is impossible that you should think so much of this man." He arose and went to his daughter. "Marjory, many wise children have been guided by foolish fathers, but we both suspect that no foolish child has ever been guided by a wise father. Let us change it. I present myself to you as a wise father. Follow my wishes in this affair and you will be at least happier than if you marry this wretched Coleman."

She answered: "He is waiting for me."

The professor turned abruptly from her and dropped into his chair at the table. He resumed a grip on his pen. "Go," he said, wearily. "Go. But if you have a remnant of sense, remember what I have said to you. Go." He waved his hand in a dismissal that was slightly scornful. "I hoped you would have a minor conception of what you were doing. It seems a pity." Drooping and in tears, the girl slowly left the room.

Coleman had an idea that he had occupied the chair for several months. He gazed about at the pictures and the odds and ends of a drawing-room in an attempt to take an interest in them. The great garlanded paper shade over the piano lamp consoled his impatience in a mild degree because he knew that Marjory had made it. He noted the clusters of cloth violets which she had pinned upon the yellow paper, and he dreamed over the fact. He was able to endow this shade with certain qualities of sentiment that caused his stare to become almost a part of an intimacy, a communion. He looked as if he could have unburdened his soul to this shade over the piano lamp.

Upon the appearance of Marjory he sprang up and came forward rapidly. "Dearest," he murmured, stretching out both hands. She gave him one set of fingers with chilling convention. She said something which he understood to be "Good-afternoon." He started as if the woman before him had suddenly drawn a knife. "Marjory," he cried, "what is the matter?"

They walked together toward a window. The girl looked at him in polite inquiry. "Why?" she said. "Do I seem strange?" There was a moment's silence while he gazed into her eyes, eyes full of innocence and tranquillity. At last she tapped her foot upon the floor in expression of mild impatience. "People do not like to be asked what is the matter when there is nothing the matter. What do you mean?"

Coleman's face had gradually hardened. "Well, what is wrong?" he demanded, abruptly. "What has happened? What is it, Marjory?"

She raised her glance in a perfect reality of wonder. "What is wrong? What has happened? How absurd! Why, nothing, of course." She gazed out of the window. "Look," she added, brightly, "the students are rolling somebody in a drift. Oh, the poor man!"

Coleman, now wearing a bewildered air, made some pretence of being occupied with the scene. "Yes," he said, ironically. "Very interesting, indeed."

"Oh," said Marjory, suddenly, "I forgot to tell you. Father is going to take mother and me to Greece this winter with him and the class."

Coleman replied at once. "Ah, indeed? That will be jolly."

"Yes. Won't it be charming?"

"I don't doubt it," he replied. His composure may have displeased her, for she glanced at him furtively and in a way that denoted surprise, perhaps.

"Oh, of course," she said, in a glad voice. "It will be more fun! We expect to have a fine time. There is such a nice lot of boys going. Sometimes father chooses these dreadfully studious ones. But this time he acts as if he knew precisely how to make up a party."

He reached for her hand and grasped it vise-like. "Marjory," he breathed, passionately, "don't treat me so. Don't treat me——"

She wrenched her hand from him in regal indignation. "One or two rings make it uncomfortable for the hand that is grasped by an angry gentleman." She held her fingers and gazed as if she expected to find them mere débris. "I am sorry that you are not interested in the students rolling that man in the snow. It is the greatest scene our quiet life can afford."

He was regarding her as a judge faces a lying culprit. "I know," he said, after a pause. "Somebody has been telling you some stories. You have been hearing something about me."

"Some stories?" she inquired. "Some stories about you? What do you mean? Do you mean that I remember stories I may happen to hear about people?"

There was another pause, and then Coleman's face flared red. He beat his hand violently upon a table. "Good God, Marjory! Don't make a fool of me. Don't make this kind of a fool of me, at any rate. Tell me what you mean. Explain——"

She laughed at him. " 'Explain'? Really, your vocabu-

lary is getting extensive, but it is dreadfully awkward to ask people to explain when there is nothing to explain."

He glared at her. "I know as well as you do that your father is taking you to Greece in order to get rid of me."

"And do people have to go to Greece in order to get rid of you?" she asked, civilly. "I think you are getting excited."

"Marjory," he began, stormily.

She raised her hand. "Hush," she said, "there is somebody coming." A bell had rung. A maid entered the room. "Mr. Coke," she said. Marjory nodded. In the interval of waiting, Coleman gave the girl a glance that mingled despair with rage and pride.

Then Coke burst with half-tamed rapture into the room. "Oh, Miss Wainwright," he almost shouted, "I can't tell you how glad I am. I just heard to-day you were going. Imagine it. It will be more—oh, how are you, Coleman, how are you?"

Marjory welcomed the new-comer with a cordiality that might not have thrilled Coleman with pleasure. They took chairs that formed a triangle, and one side of it vibrated with talk. Coke and Marjory engaged in a tumultuous conversation concerning the prospective trip to Greece. The Sunday editor, as remote as if the apex of his angle was the top of a hill, could only study the girl's clear profile. The youthful voices of the two others rang like bells. He did not scowl at Coke; he merely looked at him as if he gently disdained his mental calibre. In fact all the talk seemed to tire him; it was idle and childish; as for him, he apparently found this babble almost insupportable.

"And just think of the camel rides we'll have," cried Coke.

"Camel rides," repeated Coleman, dejectedly. "My dear Coke!" Finally he arose like an old man climbing from a sick-bed. "Well, I am afraid I must go, Miss Wainwright." Then he said affectionately to Coke: "Good-bye, old boy. I hope you will have a good time."

Marjory walked with him to the door. He shook her hand in a friendly fashion. "Good-bye, Marjory," he said. "Perhaps it may happen that I shan't see you again before you start for Greece, and so I had best bid you God-speed—or whatever the term is— now. You will have a charming time; Greece must be a delightful place. Really, I envy you, Marjory. And now, my dear child"—his voice grew brotherly, filled with the patronage of generous fraternal love—"although I may never see you again, let me wish you fifty as happy years as this last one has been for me." He smiled frankly into her eyes; then, dropping her hand, he went away.

Coke renewed his tempest of talk even as Marjory turned toward him. But after a series of splendid eruptions, whose red fire illumined all of ancient and modern Greece, he too went away.

The professor was in his library, apparently absorbed in a book, when a tottering pale-faced woman appeared to him and, in her course toward a couch in a corner of the room, described almost a semi-circle. She flung herself face downward. A thick strand of hair swept over her shoulder. "Oh, my heart is broken! My heart is broken!"

The professor arose, grizzled and thrice-old with pain. He went to the couch, but he found himself a handless, feckless man. "My poor child," he said. "My poor child." He

remained listening stupidly to her convulsive sobbing. A ghastly kind of solemnity came upon the room.

Suddenly the girl lifted herself and swept the strand of hair away from her face. She looked at the professor with the wide-open dilated eyes of one who still sleeps. "Father," she said in a hollow voice, "he don't love me. He don't love me. He don't love me at all. You were right, father." She began to laugh.

"Marjory," said the professor, trembling. "Be quiet, child. Be quiet."

"But," she said, "I thought he loved me—I was sure of it. But it don't—don't matter. I—I can't get over it. Women—women, they—but it don't matter."

"Marjory," said the professor. "Marjory, my poor daughter."

She did not heed his appeal, but continued in a dull whisper. "He was playing with me. He was—was—was flirting with me. He didn't care when I told him—I told him—I was going—going away." She turned her face wildly to the cushions again. Her young shoulders shook as if they might break. "Women—women—they always——"

V

By a strange mishap of management, the train which bore Coleman back toward New York was fetched into an obscure side-track of some lonely region and there compelled to bide a change of fate. The engine wheezed and sneezed like a paused fat man. The lamps in the cars pervaded a stuffy odour of smoke and oil. Coleman examined his case and found only one cigar. Important brakemen proceeded rapidly along the aisles, and when they swung open the doors a polar wind circled the legs of the passengers.

"Well, now, what is all this for?" demanded Coleman, furiously. "I want to get back to New York."

The conductor replied with sarcasm, "Maybe you think I'm stuck on it? I ain't running the road. I'm running this train, and I run it according to orders."

Amid the dismal comforts of the waiting cars, Coleman felt all the profound misery of the rebuffed true lover. He had been sentenced, he thought, to a penal servitude of the heart, as he watched the dusky, vague ribbons of smoke come from the lamps and felt to his knees the cold winds from the brakemen's busy flights. When the train started with a whistle and a jolt he was elate, as if in his abjection his beloved's hand had reached to him from the clouds.

When he had arrived in New York, a cab rattled him to

an uptown hotel with speed. In the restaurant he first ordered a large bottle of champagne. The last of the wine he finished in sombre mood, like an unbroken and defiant man who chews the straw that litters his prison-house. During his dinner he was continually sending out messenger boys. He was arranging a poker party. Through a window he watched the beautiful moving life of upper Broadway at night, with its crowds and clanging cable cars and its electric signs, mammoth and glittering, like the jewels of a giantess.

Word was brought to him that the poker players were arriving. He arose joyfully, leaving his cheese. In the broad hall, occupied mainly by miscellaneous people and actors, all deep in leather chairs, he found some of his friends waiting. They trooped upstairs to Coleman's rooms, where, as a preliminary, Coleman began to hurl books and papers from the table to the floor. A boy came with drinks. Most of the men, in order to prepare for the game, removed their coats and cuffs and drew up the sleeves of their shirts. The electric globes shed a blinding light upon the table. The sound of clicking chips arose; the elected banker spun the cards, careless and dexterous.

Later, during a pause of dealing, Coleman said: "Billie, what kind of a lad is that young Coke up at Washurst?" He addressed an old college friend.

"Oh, you mean the sophomore Coke?" asked the friend. "Seems a decent sort of a fellow. I don't know. Why?"

"Well, who is he? Where does he come from? What do you know about him?"

"He's one of those Ohio Cokes—regular thing—father millionaire—used to be a barber—good old boy—why?"

"Nothin'," said Coleman, looking at his cards. "I know the lad. I thought he was a good deal of an ass. I wondered who his folks were."

"Oh, his folks are all right—in one way. Father owns rolling mills. Do you raise it, Henry? Well, in order to make vice abhorrent to the young, I'm obliged to raise back."

"I'll see it," observed Coleman, slowly pushing forward two blue chips. Afterward he reached behind him and took another glass of wine.

To the others Coleman seemed to have something bitter upon his mind. He played poker quietly, steadfastly, and without change of eye, following the mathematical religion of the game. Outside of the play he was savage, almost insupportable.

"What's the matter with you, Rufus?" said his old college friend. "Lost your job? Girl gone back on you? You're a hell of a host. We don't get anything but insults and drinks."

Late at night Coleman began to lose steadily. In the meantime he drank glass after glass of wine. Finally he made reckless bets on a mediocre hand and an opponent followed him thoughtfully bet by bet, undaunted, calm, absolutely without emotion. Coleman lost; he hurled down his cards. "Nobody but a damned fool would have seen that last raise on anything less than a full hand."

"Steady. Come off. What's wrong with you, Rufus?" cried his guests.

"You're not drunk, are you?" said his old college friend, puritanically.

" 'Drunk'?" repeated Coleman.

"Oh, say," cried a man, "let's play cards. What's all this gabbling?"

It was when a grey, dirty light of dawn evaded the thick curtains and fought on the floor with the feebled electric glow that Coleman, in the midst of play, lurched his chest heavily upon the table. Some chips rattled to the floor. "I'll call you," he murmured, sleepily.

"Well," replied a man, sternly, "three kings."

The other players with difficulty extracted five cards from beneath Coleman's pillowed head. "Not a pair! Come, come, this won't do. Oh, let's stop playing. This is the rottenest game I ever sat in. Let's go home. Why don't you put him to bed, Billie?"

When Coleman awoke next morning, he looked back upon the poker game as something that had transpired in previous years. He dressed and went down to the grill room. For his breakfast he ordered some eggs on toast and a pint of champagne. A privilege of liberty belonged to a certain Irish waiter, and this waiter looked at him, grinning. "Maybe you had a pretty lively time last night, Mr. Coleman," he said.

"Yes, Pat," answered Coleman, "I did. It was all because of an unrequited affection, Patrick."

The old man stood near, a napkin over his arm. Coleman went on impressively. "The ways of the modern lover are strange. Now, I, Patrick, am a modern lover, and when, yesterday, the dagger of disappointment was driven deep into my heart, I immediately played poker as hard as I could and incidentally got loaded. This is the modern point of view. I understand on good authority that in old times lovers used to languish. That is probably a lie, but at any rate

we do not, in these times, languish to any great extent. We get drunk. Do you understand, Patrick?"

The waiter was used to a harangue at Coleman's breakfast time. He placed his hand over his mouth and giggled. "Yessir."

"Of course," continued Coleman, thoughtfully, "it might be pointed out by uneducated persons that it is difficult to maintain a high standard of drunkenness for the adequate length of time, but in the series of experiments which I am about to make I am sure I can easily prove them to be in the wrong."

"I am sure, sir," said the waiter, "the young ladies would not like to be hearing you talk this way."

"Yes; no doubt, no doubt. The young ladies have still quite mediæval ideas. They don't understand. They still prefer lovers to languish."

"At any rate, sir, I don't see that your heart is sure enough broken. You seem to take it very easy."

"Broken!" cried Coleman. "Easy? Man, my heart is in fragments. Bring me another small bottle."

VI

Six weeks later, Coleman went to the office of the proprietor of the *Eclipse*. Coleman was one of those smooth-shaven old-young men who wear upon some occasions a singular air of temperance and purity. At these times, his features lost their quality of worldly shrewdness and endless suspicion and bloomed as the face of some innocent boy. It then would be hard to tell that he had ever encountered even such a crime as a lie or a cigarette. As he walked into the proprietor's office he was a perfect semblance of fine, inexperienced youth. People usually concluded this change was due to a Turkish bath or some other expedient of recuperation, but it was due probably to the power of a physical characteristic.

"Boss in?" said Coleman.

"Yeh," said the secretary, jerking his thumb toward an inner door. In his private office, Sturgeon sat on the edge of the table dangling one leg and dreamily surveying the wall. As Coleman entered he looked up quickly. "Rufus," he cried, "you're just the man I wanted to see. I've got a scheme. A great scheme." He slid from the table and began to pace briskly to and fro, his hands deep in his trousers pockets, his chin sunk in his collar, his light blue eyes afire

with interest. "Now listen. This is immense. The *Eclipse* enlists a battalion of men to go to Cuba and fight the Spaniards under its own flag—the *Eclipse* flag. Collect trained officers from here and there—enlist every young devil we see—drill 'em—best rifles—loads of ammunition—provisions—staff of doctors and nurses—a couple of dynamite guns—everything complete—best in the world. Now, isn't that great? What's the matter with that, now? Eh? Eh? Isn't that great? It's great, isn't it? Eh? Why, my boy, we'll free——"

Coleman did not seem to ignite. "I have been arrested four or five times already on fool matters connected with the newspaper business," he observed, gloomily, "but I've never yet been hung. I think your scheme is a beauty."

Sturgeon paused in astonishment. "Why, what happens to be the matter with you? What are you kicking about?"

Coleman made a slow gesture. "I'm tired," he answered. "I need a vacation."

"Vacation!" cried Sturgeon. "Why don't you take one, then?"

"That's what I've come to see you about. I've had a pretty heavy strain on me for three years now, and I want to get a little rest."

"Well, who in thunder has been keeping you from it? It hasn't been me."

"I know it hasn't been you, but, of course, I wanted the paper to go and I wanted to have my share in its success, but now that everything is all right I think I might go away for a time, if you don't mind."

"Mind!" exclaimed Sturgeon, falling into his chair and

reaching for his cheque-book. "Where do you want to go? How long do you want to be gone? How much money do you want?"

"I don't want very much. And as for where I want to go, I thought I might like to go to Greece for a while."

Sturgeon had been writing a cheque. He poised his pen in the air and began to laugh. "That's a queer place to go for a rest. Why, the biggest war of modern times—a war that may involve all Europe—is likely to start there at any moment. You are not likely to get any rest in Greece."

"I know that," answered Coleman. "I know there is likely to be a war there. But I think that is exactly what would rest me. I would like to report the war."

"You are a queer bird," murmured Sturgeon, deeply fascinated with this new idea. He had apparently forgotten his vision of a Cuban volunteer battalion. "War correspondence is about the most original medium for a rest I ever heard of."

"Oh, it may seem funny, but really, any change will be good for me now. I've been whacking at this old Sunday edition until I'm sick of it, and sometimes I wish the *Eclipse* was in hell."

"That's all right," laughed the proprietor of the *Eclipse*. "But I still don't see how you are going to get any vacation out of a war that will upset the whole of Europe. But that's your affair. If you want to become the chief correspondent in the field in case of any such war, why, of course, I would be glad to have you. I couldn't get anybody better. But I don't see where your vacation comes in."

"I'll take care of that," answered Coleman. "When I take

a vacation I want to take it my own way, and I think this will be a vacation because it will be different—don't you see?—different."

"No, I don't see any sense in it, but if you think that is the way that suits you, why, go ahead. How much money do you want?"

"I don't want much. Just enough to see me through nicely."

Sturgeon scribbled on his cheque-book and then ripped a cheque from it. "Here's a thousand dollars. Will that do you to start with?"

"That's plenty."

"When do you want to start?"

"To-morrow."

"Oho," said Sturgeon. "You're in a hurry." This impetuous manner of exit from business seemed to appeal to him. "To-morrow," he repeated, smiling. In reality he was some kind of poet using his millions romantically, spending wildly on a sentiment that might be with beauty or without beauty, according to the momentary vacillation. The vaguely defined desperation in Coleman's last announcement appeared to delight him. He grinned and placed the points of his fingers together, stretching out his legs in a careful attitude of indifference which might even mean disapproval. "To-morrow," he murmured teasingly.

"By jiminy," exclaimed Coleman, ignoring the other man's mood, "I'm sick of the whole business. I've got out a Sunday paper once a week for three years, and I feel absolutely incapable of getting out another edition. It would be all right if we were running on ordinary lines, but when each issue is more or less of an attempt to beat the previous issue,

it becomes rather wearing, you know. If I can't get a vacation now, I take one later in a lunatic asylum."

"Why, I'm not objecting to your having a vacation. I'm simply marvelling at the kind of vacation you want to take. And 'to-morrow,' too, eh?"

"Well, it suits me," muttered Coleman, sulkily.

"Well, if it suits you, that's enough. Here's your cheque. Clear out now and don't let me see you again until you are thoroughly rested, even if it takes a year." He arose and stood smiling. He was mightily pleased with himself. He liked to perform in this way. He was almost seraphic as he thrust the cheque for a thousand dollars toward Coleman.

Then his manner changed abruptly. "Hold on a minute. I must think a little about this thing if you are going to manage the correspondence. Of course it will be a long and bloody war."

"You bet."

"The big chance is that all Europe will be dragged into it. Of course, then you would have to come out of Greece and take up a better position—say Vienna."

"No, I wouldn't care to do that," said Coleman positively. "I just want to take care of the Greek end of it."

"It will be an idiotic way to take a vacation," observed Sturgeon.

"Well, it suits me," muttered Coleman again. "I tell you what it is," he added suddenly. "I've got some private reasons —see?"

Sturgeon was radiant with joy. "Private reasons." He was charmed by the sombre pain in Coleman's eyes and his own ability to eject it. "Good. Go now and be blowed.

I will cable final instructions to meet you in London. As soon as you get to Greece, cable me an account of the situation there, and we will arrange our plans." He began to laugh. "Private reasons. Come out to dinner with me."

"I can't very well," said Coleman. "If I go to-morrow, I've got to pack——"

But here the real tyrant appeared, emerging suddenly from behind the curtain of sentiment, appearing like a red devil in a pantomime. "You can't?" snapped Sturgeon. "Nonsense!"

VII

Sweeping out from between two remote half-submerged dunes on which stood slender sentry lighthouses, the steamer began to roll with a gentle insinuating motion. Passengers in their staterooms saw at rhythmical intervals the spray racing fleetly past the portholes. The waves grappled hurriedly at the sides of the great flying steamer and boiled discomfited astern in a turmoil of green and white. From the tops of the enormous funnels streamed level masses of smoke, which were immediately torn to nothing by the headlong wind. Meanwhile, as the steamer rushed into the northeast, men in caps and ulsters comfortably paraded the decks, and stewards arranged deck chairs for the reception of various women who were coming from their cabins with rugs.

In the smoking room, old voyagers were settling down comfortably while new voyagers were regarding them with a diffident respect. Among the passengers Coleman found a number of people whom he knew, including a wholesale wine merchant, a Chicago railway magnate, and a New York millionaire. They lived practically in the smoking room. Necessity drove them from time to time to the saloon, or to their berths. Once indeed the millionaire was absent from the group while penning a short note to his wife.

When the Irish coast was sighted Coleman came on deck to look at it. A tall young woman immediately halted in her walk until he had stepped up to her. "Well, of all ungallant men, Rufus Coleman, you are the star," she cried, laughing, and held out her hand.

"Awfully sorry, I'm sure," he murmured. "Been playing poker in the smoking room all voyage. Didn't have a look at the passenger list until just now. Why didn't you send me word?" These lies were told so modestly and sincerely that when the girl flashed her brilliant eyes full upon their author there was a mixture of admiration in the indignation.

"Send you a card? I don't believe you can read, Rufus, else you would have known I was to sail on this steamer. If I hadn't been ill until to-day you would have seen me in the saloon. I open at the Folly Theatre next week. Dear ol' Lunnon, y'know."

"Of course, I knew you were going," said Coleman. "But I thought you were to go later. What do you open in?"

"*Fly by Night*. Come walk along with me. See those two old ladies? They've been watching for me like hawks ever since we left New York. They expected to see me flirt with every man on board. But I've fooled them. I've been just as g-o-o-d. I had to be."

As the pair moved toward the stern, enormous and radiant green waves were crashing futilely after the steamer. Ireland showed a dreary coast line to the north. A wretched man who had crossed the Atlantic eighty-four times was declaiming to a group of novices. A venerable banker, bundled in rugs, was asleep in his deck chair.

"Well, Nora," said Coleman, "I hope you make a hit in London. You deserve it if anybody does. You've worked hard."

"Worked hard," cried the girl. "I should think so. Eight years ago I was in the rear row. Now I have the centre of the stage whenever I want it. I made Chalmers cut out that great scene in the second act between the queen and Rodolfo. The idea! Did he think I would stand that? And just because he was in love with Clara Trotwood, too."

Coleman was dreamy. "Remember when I was dramatic man for the *Gazette* and wrote that first notice?"

"Indeed, I do," answered the girl affectionately. "Indeed, I do, Rufus. Ah, that was a great lift. I believe that was the first thing that had any effect on old Oliver. Before that, he never would believe that I was any good. Give me your arm, Rufus. Let's parade before the two old women." Coleman glanced at her keenly. Her voice had trembled slightly. Her eyes were lustrous as if she were about to weep.

"Good heavens," he said. "You are the same old Nora Black. I thought you would be proud and 'aughty by this time."

"Not to my friends," she murmured. "Not to my friends. I'm always the same, and I never forget, Rufus."

"Never forget what?" asked Coleman.

"If anybody does me a favour I never forget it as long as I live," she answered fervently.

"Oh, you mustn't be so sentimental, Nora. You remember that play you bought from little Ben Whipple just because he had once sent you some flowers in the old days when you were poor and happened to be sick? A sense of

gratitude cost you over eight thousand dollars that time, didn't it?" Coleman laughed heartily.

"Oh, it wasn't the flowers at all," she interrupted seriously. "Of course, Ben was always a nice boy, but then, his play was worth a thousand dollars. That's all I gave him. I lost some more in trying to make it go. But it was too good. That was what was the matter. It was altogether too good for the public. I felt awfully sorry for poor little Ben."

"Too good?" sneered Coleman. "Too good? Too differently bad, you mean. My dear girl, you mustn't imagine that you know a good play. You don't, at all."

She paused abruptly and faced him. This regal creature was looking at him so sternly that Coleman felt awed for a moment as if he were in the presence of a great mind. "Do you mean to say I'm not an artist?" she asked.

Coleman remained cool. "I ve never been decorated for informing people of their own affairs," he observed, "but I should say that you were about as much of an artist as I am."

Frowning slightly, she reflected upon this reply. Then, of a sudden, she laughed. "There is no use in being angry with you, Rufus. You always were a hopeless scamp. But," she added, childishly wistful, "have you ever seen *Fly by Night?* Don't you think my dance in the second act is artistic?"

"No," said Coleman, "I haven't seen *Fly by Night* yet, but of course I know that you are the most beautiful dancer on the stage. Everybody knows that."

It seemed that her hand tightened on his arm. Her face was radiant. "There," she exclaimed. "Now you are forgiven. You are a nice boy, Rufus—sometimes."

When Miss Black went to her cabin, Coleman strolled into the smoking room. Every man there covertly or openly surveyed him. He dropped lazily into a chair at a table where the wine merchant, the Chicago railway king, and the New York millionaire were playing cards. They made a noble pretence of not being aware of him. On the oilcloth top of the table the cards were snapped down, turn by turn.

Finally the wine merchant, without lifting his head to address a particular person, said: "New conquest."

Hailing a steward Coleman asked for a brandy and soda.

The millionaire said: "He's a sly cuss, anyhow." The railway man grinned. After an elaborate silence the wine merchant asked: "Known Miss Black long, Rufus?"

Coleman looked scornfully at his friends. "What's wrong with you fellows, anyhow?"

The Chicago man answered airily: "Oh, nothin'. Nothin' whatever."

At dinner in the crowded saloon, Coleman was aware that more than one passenger glanced first at Nora Black and then at him, as if connecting them in some train of thought, moved to it by the narrowed horizon of shipboard and by a sense of the mystery that surrounds the lives of the beauties of the stage. Near the captain's right hand sat the glowing and splendid Nora, exhibiting under the gaze of the persistent eyes of many meanings, a practised and profound composure that to the populace was terrifying dignity.

Strolling toward the smoking room after dinner, Coleman met the New York millionaire, who seemed much agitated. He took Coleman fraternally by the arm. "Say, old man, introduce me, won't you? I'm crazy to know her."

"Do you mean Miss Black?" asked Coleman. "Why, I don't know that I have a right. Of course, you know, she hasn't been meeting anybody aboard. I'll ask her, though —certainly."

"Thanks, old man, thanks. I'd be tickled to death. Come along and have a drink. When will you ask her?"

"Why, I don't know when I'll see her. To-morrow, I suppose——"

They had not been long in the smoking room, however, when the deck steward came with a card to Coleman. Upon it was written: "Come for a stroll?" Everybody saw Coleman read this card and then look up and whisper to the deck steward. The deck steward bent his head and whispered discreetly in reply. There was an abrupt pause in the hum of conversation. The interest was acute.

Coleman leaned carelessly back in his chair, puffing at his cigar. He mingled calmly in a discussion of the comparative merits of certain transatlantic lines. After a time he threw away his cigar and arose. Men nodded. "Didn't I tell you?" His studiously languid exit was made dramatic by the eagle-eyed attention of the smoking room.

On deck, he found Nora pacing to and fro. "You didn't hurry yourself," she said, as he joined her. The lights of Queenstown were twinkling. A warm wind, wet with the moisture of rain-stricken sod, was coming from the land.

"Why," said Coleman, "we've got all these duffers very much excited."

"Well, what do you care?" asked the girl. "You don't care, do you?"

"No, I don't care. Only it's rather absurd to be watched

all the time." He said this precisely as if he abhorred being watched in this case. "Oh, by the way," he added. Then he paused for a moment. "Aw—a friend of mine—not a bad fellow—he asked me for an introduction. Of course, I told him I'd ask you."

She made a contemptuous gesture. "Oh, another Willie. Tell him no. Tell him to go home to his family. Tell him to run away."

"He isn't a bad fellow. He——" said Coleman diffidently, "he would probably be at the theatre every night in a box."

"Yes, and get drunk and throw a wine bottle on the stage instead of a bouquet. No," she declared positively, "I won't see him."

Coleman did not seem to be oppressed by this ultimatum. "Oh, all right. I promised him—that was all."

"Besides, are you in such a hurry to get rid of me?"

"Rid of you? Nonsense."

They walked in the shadows. "How long are you going to be in London, Rufus?" asked Nora softly.

"Who? I? Oh, I'm going right off to Greece. First train. There's going to be a war, you know."

"A war? Why, who is going to fight? The Greeks and the —the—the what?"

"The Turks. I'm going right over there."

"Why, that's dreadful, Rufus," said the girl, mournful and shocked. "You might get hurt or something." Presently she asked: "And aren't you going to be in London any time at all?"

"Oh," he answered, puffing out his lips, "I may stop in London for three or four days on my way home. I'm not sure of it."

"And when will that be?"

"Oh, I can't tell. It may be in three or four months, or it may be a year from now. When the war stops."

There was a long silence as they walked up and down the swaying deck.

"Do you know," said Nora at last, "I like you, Rufus Coleman. I don't know any good reason for it, either, unless it is because you are such a brute. Now, when I was asking you if you were to be in London, you were perfectly detestable. You knew I was anxious."

"I—detestable?" cried Coleman, feigning amazement. "Why, what did I say?"

"It isn't so much what you said——" began Nora slowly. Then she suddenly changed her manner. "Oh, well, don't let's talk about it any more. It's too foolish. Only—you are a disagreeable person sometimes."

In the morning, as the vessel steamed up the Irish Channel, Coleman was on deck, keeping furtive watch on the cabin stairs. After two hours of waiting, he scribbled a message on a card and sent it below. He received an answer that Miss Black had a headache and felt too ill to come on deck. He went to the smoking room. The three card-players glanced up, grinning. "What's the matter?" asked the wine merchant. "You look angry." As a matter of fact, Coleman had purposely wreathed his features in a pleasant and satisfied expression, so he was for a moment furious at the wine merchant.

"Confound the girl," he thought to himself. "She has succeeded in making all these beggars laugh at me." He mused that if he had another chance he would show her how dis-

agreeable or detestable or scampish he was under some circumstances. He reflected ruefully that the complacence with which he had accepted the comradeship of the belle of the voyage might have been somewhat overdone. Perhaps he had got a little out of proportion. He was annoyed at the stares of the other men in the smoking room, who seemed now to be reading his discomfiture. As for Nora Black, he thought of her wistfully and angrily as a superb woman whose company was honour and joy, a payment for any sacrifices.

"What's the matter?" persisted the wine merchant. "You look grumpy."

Coleman laughed. "Do I?"

At Liverpool, as the steamer was being slowly warped to the landing stage by some tugs, the passengers crowded the deck with their hand-bags. Adieus were falling as dead leaves fall from a great tree. The stewards were handling small hills of luggage marked with flaming red labels. The ship was firmly against the dock before Miss Black came from her cabin. Coleman was at the time gazing shoreward, but his three particular friends instantly nudged him. "What?" "There she is." "Oh, Miss Black?" He composedly walked toward her. It was impossible to tell whether she saw him coming or whether it was accident, but at any rate she suddenly turned and moved toward the stern of the ship. Ten watchful gossips had noted Coleman's travel in her direction, and more than half the passengers noted his defeat. He wheeled casually and returned to his three friends. They were colic-stricken with a coarse and yet silent merriment. Coleman was glad that the voyage was over.

After the polite business of an English custom house, the travellers passed out to the waiting train. A nimble little theatrical agent of some kind, sent from London, dashed forward to receive Miss Black. He had a first-class compartment engaged for her, and he bundled her and her maid into it in an exuberance of enthusiasm and admiration. Coleman, passing moodily along the line of coaches, heard Nora's voice hailing him.

"Rufus." There she was, framed in a carriage window, beautiful and smiling brightly. Every near-by person turned to contemplate this vision.

"Oh," said Coleman, advancing, "I thought I was not going to get a chance to say good-bye to you." He held out his hand. "Good-bye."

She pouted. "Why, there's plenty of room in this compartment." Seeing that some forty people were transfixed in observation of her, she moved a short way back. "Come on in this compartment, Rufus," she said.

"Thanks. I prefer to smoke," said Coleman. He went off abruptly.

On the way to London, he brooded in his corner on the two divergent emotions he had experienced when refusing her invitation. At Euston Station in London he was directing a porter who had his luggage, when he heard Nora speak at his shoulder. "Well, Rufus, you sulky boy," she said, "I shall be at the Cecil. If you have time, come and see me."

"Thanks, I'm sure, my dear Nora," answered Coleman effusively. "But, honestly, I'm off for Greece."

A brougham was drawn up near them, and the nimble little agent was waiting. The maid was directing the estab-

lishment of a mass of luggage on and in a four-wheeler cab. "Well, put me into my carriage, anyhow," said Nora. "You will have time for that."

Afterward she addressed him from the dark interior. "Now, Rufus, you must come to see me the minute you strike London again——" She hesitated a moment, and then, smiling gorgeously upon him, she said: "Brute!"

VIII

As soon as Coleman had planted his belongings in a hotel he was bowled in a hansom briskly along the smoky Strand, through a dark city whose walls dripped like the walls of a cave and whose passages were only illuminated by flaring yellow and red signs.

Walkley, the London correspondent of the *Eclipse*, whirled from his chair with a shout of joy and relief at sight of Coleman. "Cables," he cried. "Nothin' but cables! All the people in New York are writing cables to you. The wires groan with them. And we groan with them too. They come in here in bales. However, there is no reason why you should read them all. Many are similar in words, and many more are similar in spirit. The sense of the whole thing is that you get to Greece quickly, taking with you immense sums of money and enormous powers over nations."

"Well, when does the row begin?"

"The most astute journalists in Europe have been predicting a general European smash-up every year since 1878," said Walkley, "and the prophets weep. The English are the only people who can pull off wars on schedule time, and they have to do it in odd corners of the globe. I fear me the war business is getting tuckered. There is sorrow in the lodges of the lone wolves, the war correspondents. How-

ever, my boy, don't bury your face in your blanket. This Greek business looks very promising, very promising." He then began to proclaim trains and connections. "Dover, Calais, Paris, Brindisi, Corfù, Patras, Athens. That is your game. You are supposed to sky-rocket yourself over that route in the shortest possible time, but you would gain no time by starting before to-morrow, so you can cool your heels here in London until then. I wish I was going along."

Coleman returned to his hotel, a knight impatient and savage at being kept for a time out of the saddle. He went for a late supper to the grill room; and as he was seated there alone, a party of four or five people came to occupy the table directly behind him. They talked a great deal even before they arrayed themselves at the table, and he at once recognized the voice of Nora Black. She was queening it, apparently, over a little band of awed masculine worshippers.

Either by accident or for some curious reason, she took a chair back to back with Coleman's chair. Her sleeve of fragrant stuff almost touched his shoulder, and he felt appealing to him seductively a perfume of orris root and violet. He was drinking bottled stout with his chop; he sat with a face of wood.

"Oh, the little lord?" Nora was crying to some slave. "Now, do you know, he won't do at all. He is too awfully charming. He sits and ruminates for fifteen minutes and then he pays me a lovely compliment. Then he ruminates for another fifteen minutes and cooks up another fine thing. It is too tiresome. Do you know what kind of a man I like?" she asked softly and confidentially. And here she sank back in her chair until Coleman knew from the tingle that her

head was but a few inches from his head. Her sleeve touched him. He turned more wooden under the spell of the orris root and violet. Her courtiers thought it all a graceful pose, but Coleman believed otherwise. Her voice sank to the liquid siren note of a succubus. "Do you know what kind of a man I like? Really like? I like a man that a woman can't bend in a thousand different ways in five minutes. He must have some steel in him. He obliges me to admire him the most when he remains stolid; stolid to me lures. Ah, that is the only kind of a man who can ever break a heart among us women of the world. His stolidity is not real; no, it is mere art; but it is a highly finished art, and often enough we can't cut through it. Really we can't. And then we may actually come to—er—care for the man. Really we may. Isn't it funny?"

At the end Coleman arose and strolled out of the room, smoking a cigarette. He did not betray a sign. Before the door clashed softly behind him, Nora laughed a little defiantly, perhaps a little loudly. It made every man in the grill room perk up his ears. As for her courtiers, they were entranced. In her description of the conquering man, she had easily contrived that each one of them wondered if she might not mean him. Each man was perfectly sure that he had plenty of steel in his composition, and that seemed to be a main point.

Coleman delayed for a time in the smoking room and then went to his own quarters. In reality he was somewhat puzzled in his mind by a projection of the beauties of Nora Black upon his desire for Greece and Marjory. His thoughts formed a duality. Once he was on the point of sending his

card to Nora Black's parlour, inasmuch as Greece was very distant and he could not start until the morrow. But he suspected that he was holding the interest of the actress because of his recent appearance of impregnable serenity in the presence of her fascinations. If he now sent his card, it was a form of surrender, and he knew her to be one to take a merciless advantage. He would not make this tactical mistake. On the contrary he would go to bed and think of war.

In reality he found it easy to fasten his mind upon the prospective war. He regarded himself cynically in most affairs, but he could not be cynical of war, because he had seen none of it. His rejuvenated imagination began to thrill to the roll of battle, through his thought passing all the lightning in the pictures of Detaille, de Neuville, and Morot; lashed battery horses roaring over bridges; grand cuirassiers dashing headlong against stolid invincible red-faced lines of German infantry; furious and bloody grapplings in the streets of little villages of northeastern France. There was one thing at least of which he could still feel the spirit of a débutante. In this matter of war he was not too unlike a young girl embarking upon her first season of opera. Walkley, the next morning, saw this mood sitting quaintly upon Coleman and cackled with astonishment and glee. Coleman's usual manner did not return until he detected Walkley's appreciation of his state, and then he snubbed him according to the ritual of the Sunday editor of the New York *Eclipse*. Parenthetically, it might be said that if Coleman now recalled Nora Black to his mind at all, it was only to think of her for a moment with a sort of ironical complacence. He had beaten her.

When the train drew out of the station, Coleman felt himself thrill. Was ever fate less perverse? War and love—war and Marjory—were in conjunction—both in Greece—and he could tilt with one lance at both gods. It was a great fine game to play, and no man was ever so blessed in vacations. He was smiling continually to himself and sometimes actually on the point of talking aloud. This was despite the presence in the compartment of two fellow passengers who preserved in their uncomfortably rigid, icy, and uncompromising manners many of the more or less ridiculous traditions of the English first-class carriage. Coleman's fine humour betrayed him once into addressing one of these passengers, and the man responded simply with a wide look of incredulity, as if he had discovered that he was travelling in the same compartment with a zebu. It turned Coleman suddenly to evil temper, and he wanted to ask the man questions concerning his education and his present mental condition; and so, until the train arrived at Dover, his ballooning soul was in danger of collapsing. On the packet crossing the channel, too, he almost returned to the usual Rufus Coleman, since all the world was seasick and he could not get a cabin in which to hide himself from it. However, he reaped much consolation by ordering a bottle of champagne and drinking it in sight of the people, which made them still more seasick. From Calais to Brindisi really nothing met his disapproval save the speed of the train, the conduct of some of the passengers, the quality of the food served, the manners of the guards, the temperature of the carriages, the prices charged, and the length of the journey.

In time he passed as in a vision from wretched Brindisi

to charming Corfù, from Corfù to the little war-bitten city of Patras, and from Patras by rail at the speed of an ox-cart to Athens.

With a smile of grim content and surrounded in his carriage with all his beautiful brown luggage, he swept through the dusty streets of the Greek capital. Even as the vehicle arrived in a great terraced square in front of the yellow palace, Greek recruits in garments representing many trades and many characters were marching up, cheering for Greece and the king. Officers stood upon the little iron chairs in front of the cafés; all the urchins came running and shouting; ladies waved their handkerchiefs from the balconies; the whole city was vivified with a leaping and joyous enthusiasm. The Athenians—as dragomen or otherwise—had preserved an ardour for their glorious traditions, and it was as if, in the white dust which lifted from the plaza and floated across the old-ivory face of the palace, there were the souls of the capable soldiers of the past. Coleman was almost intoxicated with it. It seemed to celebrate his own reasons, his reasons of love and ambition to conquer in love.

When the carriage arrived in front of the Hôtel d'Angleterre, Coleman found the servants of the place with more than one eye upon the scene in the plaza, but they soon paid heed to the arrival of a gentleman with such an amount of beautiful brown leather luggage, all marked boldly with the initials "R. C." Coleman let them lead him and follow him and conduct him and use bad English upon him without noting either their words, their salaams, or their work. His mind had quickly fixed upon the fact that here was the probable headquarters of the Wainwright party, and, with

the rush of his western race fleeting through his veins, he felt that he would choke and die if he did not learn of the Wainwrights in the first two minutes. It was a tragic venture to attempt to make the Levantine mind understand something off the course, that the new arrival's first thought was to establish a knowledge of the whereabouts of some of his friends rather than to swarm helter-skelter into that part of the hotel for which he was willing to pay rent. In fact he failed to thus impress them; failed in dark wrath, but, nevertheless, failed. At last he was simply forced to concede the travel of files of men up the broad red-carpeted staircase, each man being loaded with Coleman luggage. The men in the hotel bureau were then able to comprehend that the foreign gentleman might have something else on his mind. They raised their eyebrows languidly when he spoke of the Wainwright party, in gentle surprise that he had not yet learned that they were gone some time. They were departed on some excursion. Where? Oh, really—it was almost laughable, indeed—they didn't know. Were they sure? Why, yes—it was almost laughable, indeed—they were quite sure. Where could the gentleman find out about them? Well, they—as they had explained—did not know, but—it was possible—the American minister might know. Where was he to be found? Oh, that was very simple. It was well known that the American minister had apartments in the hotel. Was he in? Ah, that they could not say.

So Coleman, rejoicing at his final emancipation and with the grime of travel still upon him, burst in somewhat violently upon the secretary of the Hon. Thomas M. Gordner of Nebraska, the United States minister to Greece. From

his desk the secretary arose from behind an accidental bulwark of books and governmental pamphlets. "Yes, certainly. Mr. Gordner is in. If you would give me your card——"

Directly Coleman was introduced into another room where a quiet man who was rolling a cigarette looked him frankly but carefully in the eye. "The Wainwrights?" said the minister immediately after the question. "Why, I myself am immensely concerned about them at present. I'm afraid they've gotten themselves into trouble."

"Really?" said Coleman.

"Yes. That little professor is rather—er—stubborn, isn't he? He wanted to make an expedition to Nikopolis, and I explained to him all the possibilities of war and begged him to at least not take his wife and daughter with him."

"Daughter," murmured Coleman, as if in his sleep.

"But that little old man had a head like a stone and only laughed at me. Of course those villainous young students were only too delighted at a prospect of war, but it was a stupid and absurd thing for the man to take his wife and daughter there. They are up there now. I can't get a word from them or get a word to them."

Coleman had been choking. "Where is Nikopolis?" he asked.

The minister gazed suddenly in comprehension of the man before him. "Nikopolis is in Turkey," he answered gently.

Turkey at that time was believed to be a country of delay, corruption, turbulence, and massacre. It meant everything. More than half of the Christians of the world shuddered at the name of Turkey. Coleman's lips tightened and

perhaps blanched, and his chin moved out strangely, once, twice, thrice. "How can I get to Nikopolis?" he said.

The minister smiled. "It would take you the better part of four days if you could get there, but as a matter of fact you can't get there at the present time. A Greek army and a Turkish army are looking at each other from the sides of the river at Arta—the river is there the frontier—and Nikopolis happens to be on the wrong side. You can't reach them. The forces at Arta will fight within three days. I know it. Of course I've notified our legation at Constantinople, but, with Turkish methods of communication, Nikopolis is about as far from Constantinople as New York is from Pekin."

Coleman arose. "They've run themselves into a nice mess," he said crossly. "Well, I'm a thousand times obliged to you, I'm sure."

The minister opened his eyes a trifle. "You are not going to try to reach them, are you?"

"Yes," answered Coleman, abstractedly. "I'm going to have a try at it. Friends of mine, you know——"

At the bureau of the hotel, the correspondent found several cables awaiting him from the alert office of the New York *Eclipse*. One of them read: "State Department gives out bad plight of Wainwright party lost somewhere; find them. *Eclipse*." When Coleman perused the message he began to smile with seraphic bliss. Could fate have ever been less perverse?

Whereupon he whirled himself in Athens. And it was to the considerable astonishment of some Athenians. He discovered and instantly subsidized a young Englishman who, during his absence at the front, would act as correspondent

for the *Eclipse* at the capital. He took unto himself a dragoman and then bought three horses and hired a groom at a speed that caused a little crowd at the horse dealer's place to come out upon the pavement and watch this surprising young man ride back toward his hotel. He had already driven his dragoman into a curious state of Oriental bewilderment and panic in which he could only lumber hastily and helplessly here and there, with his face in the meantime marked with agony. Coleman's own field equipment had been ordered by cable from New York to London, but it was necessary to buy much tinned meats, chocolate, coffee, candles, patent food, brandy, tobaccos, medicines, and other things.

He went to bed that night feeling more placid. The train back to Patras was to start in the early morning, and he felt the satisfaction of a man who is at last about to start on his own great quest. Before he dropped off to slumber, he heard crowds cheering exultantly in the streets, and the cheering moved him as it had done in the morning. He felt that the celebration of the people was really an accompaniment to his primal reason—a reason of love and ambition to conquer in love—even as in the theatre the music accompanies the hero in his progress. He arose once during the night to study a map of the Balkan peninsula and get nailed into his mind the exact position of Nikopolis. It was important.

IX

Coleman's dragoman aroused him in the blue before dawn. The correspondent arrayed himself in one of his new khaki suits—riding breeches and a tunic well marked with buttoned pockets—and, accompanied by some of his beautiful brown luggage, they departed for the station.

The ride to Patras is a terror under ordinary circumstances. It begins in the early morning and ends in the twilight. To Coleman, having just come from Patras to Athens, this journey from Athens to Patras had all the exasperating elements of a forced recantation. Moreover, he had not come prepared to view with awe the ancient city of Corinth, nor to view with admiration the limpid beauties of the gulf of that name, with its olive-grove shore. He was not stirred by Parnassus, a far-away snow-field high on the black shoulders of the mountains across the gulf. No; he wished to go to Nikopolis. He passed over the graves of an ancient race the gleam of whose mighty minds shot, hardly dimmed, through the clouding ages. No; he wished to go to Nikopolis. The train went at a snail's pace, and if Coleman had an interest it was in the people who lined the route and cheered the soldiers on the train. In Coleman's compartment there was a greasy person who spoke a little English. He explained

that he was a poet, a poet who now wrote of nothing but war. When a man is in pursuit of his love, and success is known to be at least remote, it often relieves his strain if he is deeply bored from time to time.

The train was really obliged to arrive finally at Patras, even if it was a tortoise, and when this happened, a hotel runner appeared, who lied for the benefit of the hotel in saying that there was no boat over to Missolonghi that night. When, all too late, Coleman discovered the truth of the matter his wretched dragoman came in for a period of infamy and suffering. However, while strolling in the plaza at Patras, amid newsboys howling out the names of war extras, amid people who were attacked from every side by rumour and truth, Coleman learned things to his advantage. A Greek fleet was bombarding Prevasa. Prevasa was near Nikopolis. The opposing armies at Arta were engaged, principally in an artillery duel. Arta was on the road from Nikopolis into Greece. Hearing this news in the sunlit square made him betray no weakness, but in the darkness of his room at the hotel he seemed to behold Marjory encircled by insurmountable walls of flame. He could look out of his window into the black night of the north and feel every ounce of a hideous circumstance. It appalled him; here was no power of calling up a score of reporters and sending them scampering to accomplish everything. He even might as well have been without a tongue, as far as it could serve him in goodly speech. He was alone, confronting the black ominous Turkish north behind which were the deadly flames; behind the flames was Marjory. It worked upon him until he felt obliged to call in his dragoman, and then, seated

upon the edge of his bed and waving his pipe eloquently, he described the plight of some of his very dear friends who were cut off at Nikopolis in Epirus. Some of his talk was almost wistful in its wish for sympathy from his servant, but at the end he bade the dragoman understand that he, Coleman, was going to their rescue, and he defiantly asked the hireling if he was prepared to go with him. But he did not know the Greek nature. In two minutes the dragoman was weeping tears of enthusiasm, and, for these tears, Coleman was over-grateful, because he had not been told that any of the more crude forms of sentiment arouse the common Greek to the highest pitch, but sometimes, when it comes to what the Americans call a "show-down," when he gets backed toward his last corner with a solitary privilege of dying for these sentiments, perhaps he does not always exhibit those talents which are supposed to be possessed by the bulldog. He often, then, goes into the cafés and takes it all out in oration, like any common Parisian.

In the morning a steamer carried them across the strait and landed them near Missolonghi at the foot of the railroad that leads to Agrinium. At Agrinium Coleman at last began to feel that he was nearing his goal. There were plenty of soldiers in the town, who received with delight and applause this gentleman in the distinguished looking khaki clothes, with his revolver and his field glasses and his canteen and his dragoman. The dragoman lied, of course, and vociferated that the gentleman in the distinguished looking khaki clothes was an English soldier of reputation, who had, naturally, come to help the Cross in its fight against the Crescent. He also said that his master had three superb

horses coming from Athens in charge of a groom, and was undoubtedly going to join the cavalry. Whereupon the soldiers wished to embrace and kiss the gentleman in the distinguished looking khaki clothes. There was more or less of a scuffle. Coleman would have taken to kicking and punching, but he found that by a series of elusive movements he could dodge the demonstrations of affection without losing his popularity. Escorted by soldiers, citizens, children, and dogs, he went to the diligence which was to take him and others the next stage of the journey.

As the diligence proceeded, Coleman's mind suffered another little inroad of ill-fate as to the success of his expedition. In the first place it appeared foolish to expect that this diligence would ever arrive anywhere. Moreover, the accommodations were about equal to what one would endure if one undertook to sleep for a night in a tree. Then there was a devil-dog, a little black-and-tan terrier in a blanket, gorgeous and belled, whose duty it was to stand on the top of the coach and bark incessantly to keep the driver fully aroused to the enormity of his occupation. To have this cur silenced, either by strangulation or ordinary clubbing, Coleman struggled with his dragoman as Jacob struggled with the angel, but, in the first place, the dragoman was a Greek whose tongue could go quite drunk, a Greek who became a slave to the heralding and establishment of one certain fact, or lie, and now he was engaged in describing to every village and to all the countryside the prowess of the gentleman in the distinguished looking khaki clothes. It was the general absurdity of this advance to the frontier and the fighting, to the crucial place where

he was resolved to make an attempt to rescue his sweetheart; it was this ridiculous aspect that caused to come to Coleman a premonition of failure. No knight ever went out to recover a lost love in such a diligence and with such a devil-dog tinkling his little bells and yelping insanely to keep the driver awake.

After nightfall they arrived at a town on the southern coast of the Gulf of Arta, and the goaded dragoman was thrust forth from the little inn into the street to find the first possible means of getting on to Arta. He returned at last to tremulously say that there was no single chance of starting for Arta that night. Whereupon he was again thrust into the street with orders, strict orders. In due time, Coleman spread his rugs upon the floor of his little room and thought himself almost asleep, when the dragoman entered with a really intelligent man who, for some reason, had agreed to consort with him in the business of getting the stranger off to Arta. They announced that there was a brigantine about to sail with a load of soldiers for a little port near Arta, and if Coleman hurried he could catch it, permission from an officer having already been obtained. He was up at once, and the dragoman and the unaccountably intelligent person hastily gathered his chattels. Stepping out into a black street and moving to the edge of black water and embarking in a black boat filled with soldiers whose rifles dimly shone, was as impressive to Coleman as if, really, it had been the first start. He had endured many starts, it was true, but the last one always touched him as being final.

There were no lights on the brigantine, and the men swung precariously up her sides to the deck, which was already

occupied by a babbling multitude. The dragoman judiciously found a place for his master, where during the night the latter had to move quickly every time the tiller was shifted to starboard. The craft raised her shadowy sails and swung slowly off into the deep gloom. Forward, some of the soldiers began to sing weird minor melodies. Coleman, enveloped in his rugs, smoked three or four cigars. He was content and miserable, lying there, hearing these melodies which defined to him his own affairs.

At dawn they were at the little port. First, in the carmine and grey tints from a sleepy sun, they could see little mobs of soldiers working amid boxes of stores. And then from back in some dun and green hills sounded a deep-throated thunder of artillery. An officer gave Coleman and his dragoman positions in one of the first boats, but of course it could not be done without an almost endless amount of palaver. Eventually they landed with their traps. Coleman felt through the sole of his boot his foot upon the shore. He was within striking distance.

But here it was smitten into the head of Coleman's servant to turn into the most inefficient dragoman, probably, in the entire East. Coleman discerned it immediately, before any blunder could tell him. He at first thought that it was the voices of the guns which had made a chilly inside for the man, but when he reflected upon the childish courier's falsity at Patras and his discernible lack of sense from Agrinium onward, he felt that the fault was elemental in his nature. It was a mere basic inability to front novel situations which was somehow in the dragoman; he retreated from everything difficult in a smoke of gibberish and gesticu-

lation. Coleman glared at him with the hatred that sometimes ensues when breed meets breed, but he saw that this man was indeed a golden link in his possible success. This man connected him with Greece and its language. If he destroyed him he delayed what was now his main desire in life. However, this truth did not prevent him from addressing the man in inelegant speech.

The two little men who were induced to carry Coleman's luggage as far as the Greek camp were really procured by the correspondent himself, who pantomimed vigorously and with unmistakable vividness. Followed by his dragoman and the two little men, he strode off along a road which led straight as a stick to where the guns were at intervals booming. Meanwhile the dragoman and the two little men talked, talked, talked.—Coleman was silent, puffing his cigar and reflecting upon the odd things which happen to chivalry in the modern age.

He knew of many men who would have been astonished if they could have seen into his mind at that time, and he knew of many more men who would have laughed if they had the same privilege of sight. He made no attempt to conceal from himself that the whole thing was romantic, romantic despite the little tinkling dog, the decrepit diligence, the palavering natives, the super-idiotic dragoman. It was fine. It was from another age, and even the actors could not deface the purity of the picture. However, it was true that upon the brigantine the previous night he had unaccountably wetted all his available matches. This was momentous, important, cruel truth, but Coleman, after all, was taking —as well as he could forget—a solemn and knightly joy of

this adventure, and there were as many portraits of his lady envisioning before him as ever held the heart of an armour-encased young gentleman of mediæval poetry. If he had been travelling in this region as an ordinary tourist, he would have been apparent mainly for his lofty impatience over trifles, but now there was in him a positive assertion of direction which was undoubtedly one of the reasons for the despair of the accomplished dragoman.

Before them the country slowly opened and opened, the straight white road always piercing it like a lance-shaft. Soon they could see black masses of men marking the green knolls. The artillery thundered loudly and now vibrated augustly through the air. Coleman quickened his pace, to the despair of the little men carrying the traps. They finally came up with one of these black bodies of men and found it to be composed of a considerable number of soldiers who were idly watching some hospital people bury a dead Turk. The dragoman at once dashed forward to peer through the throng and see the face of the corpse. Then he came and supplicated Coleman as if he were hawking him to look at a relic, and Coleman, moved by a strong, mysterious impulse, went forward to look at the poor little clay-coloured body. At that moment a snake ran out from a tuft of grass at his feet and wriggled wildly over the sod. The dragoman shrieked, of course, but one of the soldiers put his heel upon the head of the reptile, and it flung itself into the agonized knot of death. Then the whole crowd powwowed, turning from the dead man to the dead snake. Coleman signalled his contingent and proceeded along the road.

This incident, this paragraph, had seemed a strange in-

troduction to war. The snake, the dead man, the entire sketch, made him shudder of itself, but more than anything he felt an uncanny symbolism. It was no doubt a mere occurrence; nothing but an occurrence; but inasmuch as all the detail of this daily life associated itself with Marjory, he felt a different horror. He had thought of the little devil-dog and Marjory in an interwoven way. Supposing Marjory had been riding in the diligence with the little devil-dog a-top? What would she have said? Of her fund of expressions, a fund uncountable, which would she have innocently projected against the background of the green Greek hills? Would it have smitten her nerves badly, or would she have laughed? And supposing Marjory could have seen him in his new khaki clothes cursing his dragoman as he listened to the devil-dog?

And now he interwove his memory of Marjory with a dead man and with a snake in the throes of the end of life. They crossed, intersected, tangled, these two thoughts. He perceived it clearly, the incongruity of it. He academically reflected upon the mysteries of the human mind, this homeless machine which lives here and then there and often lives in two or three opposing places at the same instant. He decided that the incident of the snake and the dead man had no more meaning than the greater number of the things which happen to us in our daily lives. Nevertheless it bore upon him.

X

On a spread of plain they saw a force drawn up in a long line. It was a flagrant inky streak on the verdant prairie. From somewhere near it sounded the timed reverberations of guns. The brisk walk of the next ten minutes was acutely exciting to Coleman. He could not but reflect that those guns were being fired with serious purpose at certain human bodies much like his own.

As they drew nearer they saw that the inky streak was composed of cavalry, the troopers standing at their bridles. The sunlight flecked upon their bright weapons. Now the dragoman developed in one of his extraordinary directions. He announced forsooth that an intimate friend was a captain of cavalry in this command. Coleman at first thought that this was some kind of mysterious lie, but when he arrived where they could hear the stamping of hoofs, the clank of weapons, and the murmur of men, behold, a most dashing young officer gave a shout of joy, and he and the dragoman hurled themselves into a mad embrace. After his first ecstasy was over, the dragoman bethought him of his employer, and looking toward Coleman hastily explained him to the officer. The latter, it appeared, was very affable indeed. Much had happened. The Greeks and the Turks

had been fighting over a shallow part of the river nearly opposite this point, and the Greeks had driven back the Turks and succeeded in throwing a bridge of casks and planking across the stream. It was now the duty and the delight of this force of cavalry to cross the bridge and, passing the little force of covering Greek infantry, to proceed into Turkey until they came in touch with the enemy.

Coleman's eyes dilated. Was ever fate less perverse? Partly in wretched French to the officer and partly in idiomatic English to the dragoman, he proclaimed his fiery desire to accompany the expedition. The officer immediately beamed upon him. In fact, he was delighted. The dragoman had naturally told him many falsehoods concerning Coleman, incidentally referring to himself more as a philanthropic guardian and valuable friend of the correspondent than as a plain, unvarnished dragoman with an exceedingly good eye for the financial possibilities of his position.

Coleman wanted to ask his servant if there was any chance of the scout taking them near Nikopolis, but he delayed being informed upon this point until such time as he could find out, secretly, for himself. To ask the dragoman would be mere stupid questioning, which would surely make the animal shy. He tried to be content that fate had given him this early opportunity of dealing with a mediæval situation with some show of proper form; that is to say, armed, a-horseback, and in danger. Then he could feel that to the gods of the game he was not laughable, as when he rode to rescue his love in a diligence with a devil-dog yelping a-top.

With some flourish, the young captain presented him to the major who commanded the cavalry. This officer stood

with his legs wide apart, eating the rind of a fresh lemon and talking betimes to some of his officers. The major also beamed upon Coleman when the captain explained that the gentleman in the distinguished looking khaki clothes wished to accompany the expedition. He at once said that he would provide two troop horses for Coleman and the dragoman. Coleman thanked fate for this behaviour, and his satisfaction was not without a vestige of surprise. At that time he judged it to be a remarkable amiability of individuals, but in later years he came to believe in certain laws which he deemed existent solely for the benefit of war correspondents. In the minds of governments, war offices, and generals they have no function save one of disturbance, but Coleman deemed it proven that the common men, and many uncommon men, when they go away to the fighting ground, out of the sight, out of the hearing of the world known to them, and are eager to perform feats of war in this new place, feel an absolute longing for a spectator. It is indeed the veritable coronation of this world. There is not too much vanity of the street in this desire of men to have some disinterested fellows perceive their deeds. It is merely that a man doing his best in the middle of a sea of war longs to have people see him doing his best. This feeling is often notably serious if, in peace, a man has done his worst, or part of his worst. Coleman believed that, above everybody, young, proud, and brave subalterns had this itch, but it existed, truly enough, from lieutenants to colonels. None wanted to conceal from his left hand that his right hand was performing a manly and valiant thing, although there might be times when an application of the principle would

be immensely convenient. The war correspondent arises, then, to become a sort of cheap telescope for the people at home; further still, there have been fights where the eyes of a solitary man were the eyes of the world—one spectator whose business it was to transfer, according to his ability, his visual impressions to other minds.

Coleman and his servant were conducted to two saddled troop-horses and, beside them, waited decently in the rear of the ranks. The uniform of the troopers was of plain, dark green cloth, and they were well and sensibly equipped. The mounts, however, had in no way been picked; there were little horses and big horses, fat horses and thin horses. They looked the result of a wild conscription. Coleman noted the faces of the troopers, and they were calm enough save when a man betrayed himself by, perhaps, a disproportionate angry jerk at the bridle of his restive horse.

The major, artistically drooping his cloak from his left shoulder and tenderly and musingly fingering his long yellow moustache, rode slowly to the middle of the line and wheeled his horse to face his men. A bugle called attention, and then he addressed them in a loud and rapid speech which did not seem to have an end. Coleman imagined that the major was paying tribute to the Greek tradition of the power of oratory.

Again the trumpet rang out, and this parade front swung off into column formation. Then Coleman and the dragoman trotted at the tail of the squadron, restraining with difficulty their horses, which could not understand their new places in the procession, and worked feverishly to regain what they considered their positions in life.

The column jangled musically over the sod, passing between two hills on one of which a Greek light battery was posted. Its men climbed to the tops of their entrenchments to witness the going of the cavalry. Then the column curved along over ditch and through hedge to the shallows of the river. Across this narrow stream was Turkey. Turkey, however, presented nothing to the eye but a muddy bank with fringes of trees behind it. It seemed to be a great plain with sparse collections of foliage marking it, whereas the Greek side presented in the main a vista of high, gaunt rocks. Perhaps one of the first effects of war upon the mind is a new recognition and fear of the circumscribed ability of the eye, making all landscape seem inscrutable. The cavalry drew up in platoon formation on their own bank of the stream and waited. If Coleman had known anything of war, he would have known, from appearances, that there was nothing in the immediate vicinity to cause heart-jumping, but as a matter of truth he was deeply moved and wondered what was hidden, what was veiled by those trees. Moreover, the squadrons resembled an old picture of a body of horse awaiting Napoleon's order to charge. In the meantime his mount fumed at the bit, plunging to get back to the ranks.The sky was without a cloud, and the sunrays swept down upon them. Sometimes Coleman was on the verge of addressing the dragoman according to his anxiety, but in the end he simply told him to go to the river and fill the canteens.

At last an order came, and the first troop moved with muffled tumult across the bridge. Coleman and his dragoman followed the last troop. The horses scrambled up the muddy bank much as if they were merely breaking out of

a pasture, but probably all the men felt a sudden tightening of their muscles. Coleman, in his excitement, felt, more than he saw, glossy heaving horse-flanks, green-clothed men chumping in their saddles, banging sabres and canteens, and carbines slanted in line.

There were some Greek infantry in a trench. They were heavily overcoated, despite the heat, and some were engaged in eating loaves of round, thick bread. They called out lustily as the cavalry passed them. The troopers smiled slowly, somewhat proudly, in response.

Presently there was another halt, and Coleman saw the major trotting busily here and there, while troop commanders rode out to meet him. Spreading groups of scouts and flankers moved off and disappeared. Their dashing young officer friend cantered past them with his troop at his heels. He waved a joyful good-bye. It was the doings of cavalry in actual service, horsemen fanning out in all forward directions. There were two troops held in reserve, and as they jangled ahead at a foot pace, Coleman and his dragoman followed them.

The dragoman was now moved to erect many reasons for an immediate return. It was plain that he had no stomach at all for this business, and that he wished himself safely back on the other side of the river. Coleman looked at him askance. When these men talked together Coleman might as well have been a polar bear for all he understood of it. When he saw the trepidation of his dragoman, he did not know what it foreboded. In this situation it was not for him to say that the dragoman's fears were founded on nothing. And ever the dragoman raised his reasons for a retreat.

Coleman spoke to himself. "I am just a trifle rattled," he said to his heart, and after he had communed for a time upon the duty of steadiness, he addressed the dragoman in cool language. "Now, my persuasive friend, just quit all that, because business is business, and it may be rather annoying business, but you will have to go through with it." Long afterward, when ruminating over the feelings of that morning, he saw with some astonishment that there was not a single thing within sound or sight to cause a rational being any quaking. He was simply riding with some soldiers over a vast tree-dotted prairie.

Presently the commanding officer turned in his saddle and told the dragoman that he was going to ride forward with his orderly to where he could see the flanking parties and the scouts, and courteously, with the manner of a gentleman entertaining two guests, he asked if the civilians cared to accompany him. The dragoman would not have passed this question correctly on to Coleman if he had thought he could avoid it, but, with both men regarding him, he considered that a lie probably meant instant detection. He spoke almost the truth, contenting himself with merely communicating to Coleman in a subtle way his sense that a ride forward with the commanding officer and his orderly would be a depressing and dangerous occupation. But Coleman immediately accepted the invitation, mainly because it was the invitation of the major, and in war it is a brave man who can refuse the invitation of a commanding officer. The little party of four trotted away from the reserves, curving in single file about the water-holes. In time they arrived at where the plain lacked trees and was one great green lake

of grass; grass and scrubs. On this expanse they could see the Greek horsemen riding, mainly appearing as little black dots. Far to the left there was a squad said to be composed of only twenty troopers, but in the distance their black mass seemed to be a regiment.

As the officer and his guests advanced they came in view of what one may call the shore of the plain. The rise of ground was heavily clad with trees, and over the tops of them appeared the cupola and part of the walls of a large white house, and there were glimpses of huts near it as if a village was marked. The black specks seemed to be almost up to it. The major galloped forward, and the others followed at his pace. The house grew larger and larger, and they came nearly to the advance scouts, who, they could now see, were not quite close to the village. There had been a deception of the eye precisely as occurs at sea. Herds of unguarded sheep drifted over the plain, and little ownerless horses, still cruelly hobbled, leaped painfully away, frightened, as if they understood that an anarchy had come upon them. The party rode until they were very nearly up with the scouts, and then from low down at the very edge of the plain there came a long rattling noise which endured as if some kind of grinding machine had been put in motion. Smoke arose, faintly marking the position of an entrenchment. Sometimes a swift spitting could be heard from the air over the party.

It was Coleman's fortune to think at first that the Turks were not firing in his direction, but as soon as he heard the weird voices in the air he knew that war was upon him. But it was plain that the range was almost excessive, plain

even to his ignorance. The major looked at him and laughed; he found no difficulty in smiling in response. If this was war, it could be withstood somehow. He could not at this time understand what a mere trifle was the present incident. He felt upon his cheek a little breeze which was moving the grass-blades. He had tied his canteen in a wrong place on the saddle, and every time the horse moved quickly the canteen banged the correspondent, to his annoyance and distress, forcibly on the knee.

He had forgotten about his dragoman, but happening to look upon that faithful servitor, he saw him gone white with horror. A bullet at that moment twanged near his head, and the slave to fear ducked in a spasm. Coleman called the orderly's attention, and they both laughed discreetly. They made no pretension to being heroes, but they saw plainly that they were better than this man.

Coleman said to him: "How far is it now to Nikopolis?" The dragoman replied only with a look of agonized impatience.

But of course there was no going to Nikopolis that day. The officer had advanced his men as far as was intended by his superiors, and presently they were all recalled and trotted back to the bridge. They crossed it to their old camp.

An important part of Coleman's traps was back with his Athenian horses and their groom, but with his present equipment he could at least lie smoking on his blankets and watch the dragoman prepare food. But he reflected that for that day he had only attained the simple discovery that the approach to Nikopolis was surrounded with difficulties.

XI

The same afternoon Coleman and the dragoman rode up to Arta on their borrowed troop-horses. The correspondent first went to the telegraph office and found there the usual number of despairing clerks. They were outraged when they found he was going to send messages and thought it preposterous that he insisted upon learning if there were any in the office for him. They had trouble enough with endless official communications without being hounded about private affairs by a confident young man in khaki. But Coleman at last unearthed six cablegrams which collectively said that the *Eclipse* wondered why they did not hear from him, that Walkley had been relieved from duty in London and sent to join the army of the Crown Prince, that young Point, the artist, had been shipped to Greece, that if he, Coleman, succeeded in finding the Wainwright party the paper was prepared to make a tremendous uproar of a celebration over it; and, finally, the paper wondered twice more why they did not hear from him.

When Coleman went forth to inquire if anybody knew of the whereabouts of the Wainwright party he thought first of his fellow correspondents. He found most of them in a café where was to be had about the only food in the soldier-

laden town. It was a slothful den where even an ordinary boiled egg could be made unpalatable. Such a common matter as the salt, men watched with greed and suspicion as if they were always about to grab it from each other. The proprietor, in a dirty shirt, could always be heard whining, evidently telling the world that he was being abused, but he had spirit enough remaining to charge three prices for everything with an almost Jewish fluency.

The correspondents consoled themselves largely upon black bread and the native wines. Also there were certain little oiled fishes, and some green odds and ends for salads. The correspondents were practically all Englishmen. Some of them were veterans of journalism in the Soudan, in India, in South Africa; and there were others who knew as much of war as they could learn by sitting at a desk and editing the London stock reports. Some were on large salaries; some were on their own hook; some had horses and dragomen, and some had neither the one nor the other; many knew how to write, and a few had it yet to learn. The thing in common was a spirit of adventure which found pleasure in the extraordinary business of seeing how men kill each other.

They were talking of an artillery duel which had been fought the previous day between the Greek batteries above the town and the Turkish batteries across the river. Coleman took seat at one of the long tables, and the astute dragoman got somebody in the street to hold the horses in order that he might be present at any feasting.

One of the experienced correspondents was remarking that the fire of the Greek batteries in the engagement had been the finest artillery practice of the century. He spoke a little

loudly, perhaps in the wistful hope that some of the Greek officers would understand enough English to follow his meaning, for it is always good for a correspondent to admire the prowess on his own side of the battlefield. After a time Coleman spoke in a lull and, describing the supposed misfortunes of the Wainwright party, asked if any one had news of them. The correspondents were surprised; they had none of them heard even of the existence of a Wainwright party. Also none of them seemed to care exceedingly. The conversation soon changed to a discussion of the probable result of the general Greek advance announced for the morrow.

Coleman silently commented that this remarkable appearance of indifference to the mishap of the Wainwrights, a little party, a single group, was a better definition of a real condition of war than that bit of long-range futile musketry of the morning. He took a certain dispatch out of his pocket and again read it. "Find Wainwright party all hazards; much talk here; success means red fire by ton. *Eclipse.*" It was an important matter. He could imagine how the American people, vibrating for years to stories of the cruelty of the Turk, would tremble—indeed, was now trembling—while the newspapers howled out the dire possibilities. He saw all the kinds of people, from those who would read the Wainwright chapters from day to day as a sort of sensational novel, to those who would work up a gentle sympathy for the woe of others around the table in the evenings. He saw barkeepers and policemen taking a high gallery thrill out of this kind of romance. He saw even the emotion among American colleges over the tragedy of a professor and some students. It certainly was a big affair. Marjory of course

was everything in one way, but that, to the world, was not a big affair. It was the romance of the Wainwright party in its simplicity that to the American world was arousing great sensation; one that in the old days would have made his heart leap like a colt.

Still, when batteries had fought each other savagely, and horse, foot, and guns were now about to make a general advance, it was difficult, he could see, to stir men to think and feel out of the present zone of action; to adopt for a time in fact the thoughts and feelings of the other side of the world. It made Coleman dejected as he saw clearly that the task was wholly on his own shoulders.

Of course they were men who when at home manifested the most gentle and wide-reaching feelings; most of them could not by any possibility have slapped a kitten merely for the prank; and yet all of them who had seen an unknown man shot through the head in battle had little more to think of it than if the man had been a rag-baby. Tender they might be; poets they might be; but they were all horned with a provisional, temporary, but absolutely essential callous which was formed by their existence amid war, with its quality of making them always think of the sights and sounds concealed in their own direct future.

They had been simply polite. "Yes?" said one to Coleman. "How many people in the party? Are they all Americans? Oh, I suppose it will be quite right. Your minister in Constantinople will arrange all that easily. Where did you say? At Nikopolis? Well, we conclude that the Turks will make no stand between here and Pentepigadia. In that case your Nikopolis will be uncovered unless the garrison

at Prevasa intervenes. That garrison at Prevasa, by the way, may make a deal of trouble. Remember Plevna."

"Exactly how far is it to Nikopolis?" asked Coleman.

"Oh, I think it is about thirty kilometres," replied the other. "There is a good military road as soon as you cross the Louros River. I've got the map of the Austrian general staff. Would you like to look at it?"

Coleman studied the map, speeding with his eye rapidly to and fro between Arta and Nikopolis. To him it was merely a brown lithograph of mystery, but he could study the distances.

He had received a cordial invitation from the commander of the cavalry to go with him for another ride into Turkey, and he inclined to believe that his project would be furthered if he stuck close to the cavalry. So he rode back to the cavalry camp and went peacefully to sleep on the sod. He awoke in the morning with chattering teeth to find his dragoman saying that the major had unaccountably withdrawn his loan of the two troop-horses. Coleman of course immediately said to himself that the dragoman was lying again in order to prevent another expedition into ominous Turkey, but, after all, if the commander of the cavalry had suddenly turned the light of his favour from the correspondent, it was only a proceeding consistent with the nature which Coleman now thought he was beginning to discern, a nature which can never think twice in the same place, a gaseous mind which drifts, dissolves, combines, vanishes with the ability of an aerial thing until the man of the north feels that when he clutches it with full knowledge of his senses he is only the victim of his ardent imagination. It is the

difference in standards, in creeds, which is the more luminous when men call out that they are all alike.

So Coleman and his dragoman loaded their traps and moved out to again invade Turkey. It was not yet clear daylight, but they felt that they might well start early since they were no longer mounted men.

On the way to the bridge, the dragoman, although he was curiously in love with his forty francs a day and his opportunities, ventured a stout protest, based apparently upon the fact that after all this foreigner, four days out from Athens, was somewhat at his mercy. "Meester Coleman," he said, stopping suddenly, "I think we make no good if we go there. Much better we wait Arta for our horse. *Much* better. I think this no good. There is coming one big fight, and I think much better we go stay Arta. *Much* better."

"Oh, come off," said Coleman. And in clear language he began to labour with the man. "Look here, now, if you think you are engaged in steering a bunch of wooden-headed guys about the Acropolis, my dear partner of my joys and sorrows, you are extremely mistaken. As a matter of fact you are now the dragoman of a war correspondent and you were engaged and are paid to be one. It becomes necessary that you make good. Make good, do you understand? I'm not out here to be buncoed by this sort of game." He continued indefinitely in this strain and at intervals he asked sharply: "Do you understand?"

Perhaps the dragoman was dumbfounded that the laconic Coleman could on occasion talk so much, or perhaps he understood everything and was impressed by the argumenta-

tive power. At any rate he suddenly wilted. He made a gesture which was a protestation of martyrdom and, picking up his burden, proceeded on his way.

When they reached the bridge, they saw strong columns of Greek infantry, dead black in the dim light, crossing the stream and slowly deploying on the other shore. It was a bracing sight to the dragoman, who then went into one of his absurd babbling moods, in which he would have talked the head off any man who was not born in a country laved by the childish Mediterranean. Coleman could not understand what he said to the soldiers as they passed, but it was evidently all grandiose nonsense.

Two light batteries had precariously crossed the rickety bridge during the night, and now this force of several thousand infantry, with the two batteries, was moving out over the territory which the cavalry had reconnoitred on the previous day. The ground being familiar to Coleman, he no longer knew a tremor, and, regarding his dragoman, he saw that that invaluable servitor was also in better form. They marched until they found one of the light batteries unlimbered and aligned on the lake of grass about a mile from where parts of the white house appeared above the tree-tops. Here the dragoman talked with the captain of artillery, a tiny man on an immense horse, who for some unknown reason told him that this force was going to raid into Turkey and try to swing around the opposing army's right flank. He announced, as he showed his teeth in a smile, that it would be very, very dangerous work. The dragoman precipitated himself upon Coleman.

"This is much danger. The copten he tell me the trups

go now in back of the Turks. It will be much danger. I think much better we go Arta wait for horse. *Much* better."

Coleman, although he believed he despised the dragoman, could not but be influenced by his fears. They were, so to speak, in a room with one window, and only the dragoman looked forth from the window, so if he said that what he saw outside frightened him, Coleman was perforce frightened also in a measure. But when the correspondent raised his eyes he saw the captain of the battery looking at him, his teeth still showing in a smile, as if his information, whether true or false, had been given to convince the foreigner that the Greeks were a very superior and brave people, notably one little officer of artillery. He had apparently assumed that Coleman would baulk from venturing with such a force upon an excursion to trifle with the rear of a hard-fighting Ottoman army. He exceedingly disliked that man, sitting up there on his tall horse and grinning like a cruel little ape with a secret. In truth, Coleman was taken aback at the outlook, but he could no more refrain from instantly accepting this half-concealed challenge than he could have refrained from resenting an ordinary form of insult. His mind was not at peace, but the small vanities are very large. He was perfectly aware that he was being misled into the thing by an odd pride, but, anyhow, it easily might turn out to be a stroke upon the doors of Nikopolis. He nodded and smiled at the officer in grateful acknowledgment of his service.

The infantry was moving steadily afield. Black blocks of men were trailing in column slowly over the plain. They were not unlike the backs of dominoes on a green baize table, they were so vivid, so startling. The correspondent and his

servant followed them. Eventually they overtook two companies in command of a captain, who seemed immensely glad to have the strangers with him. As they marched, the captain spoke through the dragoman upon the virtues of his men, announcing with other news the fact that his first sergeant was the bravest man in the world.

A number of columns were moving across the plain parallel to their line of march, and the whole force seemed to have orders to halt when they reached a long ditch about four hundred yards from where the shore of the plain arose to the luxuriant groves with the cupola of the big white house sticking above them. The soldiers lay along the ditch, and the bravest man in the world spread his blanket on the ground for the captain, Coleman, and himself. During a long pause Coleman tried to elucidate the question of why the Greek soldiers wore heavy overcoats, even in the bitter heat of midday, but he could only learn that the dews, when they came, were very destructive to the lungs. Further, he convinced himself anew that talking through an interpreter to the minds of other men was as satisfactory as looking at a landscape through a stained-glass window.

After a time there was, in front, a stir near where a curious hedge of dry brambles seemed to outline some sort of garden patch. Many of the soldiers exclaimed and raised their guns. But there seemed to come a general understanding to the line that it was wrong to fire. Then presently into the open came a dirty brown figure, and Coleman could see through his glasses that its head was crowned with a dirty fez which had once been white. This indicated that the figure was that of one of the Christian peasants of Epirus. Obedi-

ent to the captain, the sergeant arose and waved invitation. The peasant wavered, changed his mind, was obviously terror-stricken, regained confidence, and then began to advance circuitously toward the Greek lines. When he arrived within hailing distance, the captain, the sergeant, Coleman's dragoman, and many of the soldiers yelled human messages, and a moment later he was seen to be a poor yellow-faced stripling with a body which seemed to have been first twisted by an ill birth and afterward maimed by either labour or oppression, these being often identical in their effects.

His reception of the Greek soldiery was no less fervid than their welcome of him to their protection. He threw his grimy fez in the air and croaked out cheers, while tears wet his cheeks. When he had come upon the right side of the ditch he ran capering among them, and the captain, the sergeant, the dragoman, and a number of soldiers received wild embraces and kisses. He made a dash at Coleman, but Coleman was now wary in the game, and retired dexterously behind different groups with a finished appearance of not noting that the young man wished to greet him.

Behind the hedge of dry brambles there were more indications of life, and the peasant stood up and made beseeching gestures. Soon a whole flock of miserable people had come out to the Greeks—men, women, and children, in crude and comic smocks, prancing here and there uproariously, embracing and kissing their deliverers. An old tearful, toothless hag flung herself rapturously into the arms of the captain, and Coleman's brick-and-iron soul was moved to admiration at the way in which the officer administered a chaste salute upon that furrowed cheek. The dragoman

told the correspondent that the Turks had run away from the village on up a valley toward Jannina. Everybody was proud and happy.

A major of infantry came from the rear at this time and asked the captain in sharp tones who were the two strangers in civilian attire. When the captain had answered correctly the major was immediately mollified, and had it announced to the correspondent that his battalion was going to move immediately into the village, and that he would be delighted to have his company.

The major strode at the head of his men with the group of villagers singing and dancing about him and looking upon him as if he were a god. Coleman and the dragoman, at the officer's request, marched one on either side of him, and in this manner they entered the village. From all sorts of hedges and thickets people came creeping out, to pass into a delirium of joy. The major borrowed three little pack-horses with rope bridles, and, thus mounted and followed by the clanking column, they rode on in triumph.

It was probably more of a true festival than most men experience even in the longest lifetime. The major with his Greek instinct of drama was a splendid personification of poetic quality; in fact, he was himself almost a lyric. From time to time he glanced back at Coleman with eyes half dimmed with appreciation. The people gathered flowers, great blossoms of purple and corn colour. They sprinkled them over the three horsemen and flung them deliriously under the feet of the little nags. Being now mounted, Coleman had no difficulty in avoiding the embraces of the peasants, but he felt to the tips of his toes an abandonment to

a kind of pleasure with which he was not at all familiar. Riding thus amid cries of thanksgiving addressed to him equally with the others, he felt a burning virtue and quite lost his old self in an illusion of noble benignity. And there continued the fragrant hail of blossoms.

Miserable little huts straggled along the sides of the village street as if they were following at the heels of the great white house of the Bey. The column proceeded northward, announcing laughingly to the glad villagers that they would never see another Turk. Before them on the road was here and there a fez from the head of a fled Turkish soldier, and they lay like drops of blood from some wounded leviathan. Ultimately it grew cloudy. It even rained slightly. In the misty downfall the column of soldiers in blue was dim, as if it were merely a long trail of low-hung smoke.

They came to the ruins of a church, and there the major halted his battalion. Coleman worried at his dragoman to learn if the halt was only temporary. It was a long time before there was answer from the major, for he had drawn up his men in platoons and was addressing them in a speech as interminable as any that Coleman had heard in Greece. The officer waved his arms and roared out, evidently, the glories of patriotism and soldierly honour, the glories of their ancient people, and he may have included any subject in this wonderful speech, for the reason that he had plenty of time in which to do it. It was impossible to tell whether the oration was a good one or a bad one, because the men stood in their loose platoons without discernible feelings, as if to them this appeared merely as one of the inevitable consequences of a campaign, an established rule of warfare. Cole-

man ate black bread and chocolate tablets while the dragoman hovered near the major with the intention of pouncing upon him for information as soon as his lungs yielded to the strain upon them.

The dragoman at last returned with a very long verbal treatise from the major, who apparently had not been as exhausted after his speech to the men as one would think. The major had said that he had been ordered to halt here to form a junction with some of the troops coming direct from Arta, and that he expected that in the morning the army would be divided and one wing would chase the retreating Turks on toward Jannina, while the other wing would advance upon Prevasa, because the enemy had a garrison there which had not retreated an inch, and, although it was cut off, it was necessary to send either a force to hold it in its place or a larger force to go through with the business of capturing it. Else there would be left in the rear of the left flank of a Greek advance upon Jannina a body of the enemy which at any moment might become active. The major said that his battalion would probably form part of the force to advance upon Prevasa. Nikopolis was on the road to Prevasa and only three miles away from it.

XII

Coleman spent a long afternoon in the drizzle. Enveloped in his mackintosh he sat on a boulder in the lee of one of the old walls and moodily smoked cigars and listened to the ceaseless clatter of tongues. A ray of light penetrated the mind of the dragoman, and he laboured assiduously with wet fuel until he had accomplished a tin mug of coffee. Bits of cinder floated in it, but Coleman rejoiced and was kind to the dragoman.

The night was of cruel monotony. Afflicted by the wind and the darkness, the correspondent sat with nerves keyed high, waiting to hear the pickets open fire on a night attack. He was so unaccountably sure that there would be a tumult and panic of this kind at some time of the night that he prevented himself from getting a reasonable amount of rest. He could hear the soldiers breathing in sleep all about him. He wished to arouse them from this slumber, which, to his ignorance, seemed stupid. Often he bent near to the embers of the fire and looked at his watch. The quality of mysterious menace in the great gloom and the silence would have caused him to pray if prayer would have transported him magically to New York and made him a young man with no coat playing billiards at his club.

The chill dawn came at last, and with it a fine elation

which ever follows a dismal night in war; an elation which bounds in the bosom as soon as day has knocked the shackles from a trembling mind. Although Coleman had slept but a short time he was now as fresh as a total abstainer coming from the bath. He heard the creak of battery wheels; he saw crawling bodies of infantry moving in the dim light like ghostly processions. He felt a tremendous virility come with this new hope in the daylight. He again took satisfaction in his sentimental journey. It was a shining affair. He was on active service, an active service of the heart, and he felt that he was a strong man ready to conquer difficulty even as the olden heroes conquered difficulty. He imagined himself in a way like them. He, too, had come out to fight for love with giants, dragons, and witches. He had never known that he could be so pleased with that kind of parallel.

The dragoman announced that the major had suddenly lent their horses to some other people, and after cursing this versatility of interest, he summoned his henchman and they moved out on foot, following the sound of the creaking wheels. They came in time to a bridge, and on the other side of this bridge was a hard military road which sprang away in two directions, north and west. Some troops were creeping out the westward way, and the dragoman, pointing at them, said: "They going Prevasa. This is road to Nikopolis." Coleman grinned from ear to ear and slapped his dragoman violently on the shoulder. For a moment he intended to hand the man a louis of reward, but he changed his mind.

Their traps were in the way of being heavy, but they minded little, since the dragoman was now a victim of the influence of Coleman's enthusiasm. The road wound along

the base of the mountain range, sheering around the abutments in wide white curves and then circling into glens where immense trees spread their shade over it. Some of the great trunks were oppressed with vines green as garlands, and these vines even ran like verdant foam over the rocks. Streams of translucent water showered down from the hills, and made pools in which every pebble, every leaf of a water plant shone with magic lustre, and if the bottom of a pool was only of clay, the clay glowed with sapphire light. The day was fair. The country was part of that land which turned the minds of its ancient poets toward a more tender dreaming, so that indeed their nymphs would die, one is sure, in the cold mythology of the north with its storms amid the gloom of pine forests. It was all wine to Coleman's spirit. It enlivened him to think of success with absolute surety. To be sure, one of his boots began soon to rasp his toes, but he gave it no share of his attention. They passed at a much faster pace than the troops, and everywhere they met laughter and confidence and the cry "On to Prevasa!"

At midday they were at the heels of the advance battalion, among its stragglers, taking its white dust into their throats and eyes. The dragoman was waning, and he made a number of attempts to stay Coleman, but no one could have had influence upon Coleman's steady rush, with his eyes always straight to the front as if thus to symbolize his steadiness of purpose. Rivulets of sweat marked the dust on his face, and two of his toes were now paining as if they were being burned off. He was obliged to concede himself a privilege of limping, but he would not stop.

At nightfall they halted with the outpost battalion of the

infantry. All the cavalry had in the meantime come up, and they saw their old friends. There was a village from which the Christian peasants came and cheered like a trained chorus. Soldiers were driving a great flock of fat sheep into a corral. They had belonged to a Turkish Bey, and they bleated as if they knew that they were now mere spoils of war. Coleman lay on the steps of the Bey's house, smoking with his head on his blanket roll. Camp-fires glowed off in the fields. He was now about four miles from Nikopolis.

Within the house, the commander of the cavalry was writing dispatches. Officers clanked up and down the stairs. The dashing young captain came and said that there would be a general assault on Prevasa at the dawn of the next day. Afterward the dragoman descended upon the village and in some way wrenched a little grey horse from an inhabitant. Its pack-saddle was on its back, and it would very handily carry the traps. In this matter the dragoman did not consider his master; he considered his own sore back.

Coleman ate more bread and chocolate tablets and also some tinned sardines. He was content with the day's work. He did not see how he could have improved it. There was only one route by which the Wainwright party could avoid him, and that was by going to Prevasa and thence taking ship. But since Prevasa was blockaded by a Greek fleet, he conceived that event to be impossible. Hence, he had them hedged on this peninsula, and they must be either at Nikopolis or Prevasa. He would probably know all early in the morning. He reflected that he was too tired to care if there might be a night attack; and then, wrapped in his blankets, he went peacefully to sleep in the grass under a big tree,

with the crooning of some soldiers around their fire blending into his slumber.

And now, although the dragoman had performed a number of feats of incapacity, he achieved during the one hour of Coleman's sleeping a blunder which for real finish was simply a perfection of art. When Coleman, much later, extracted the full story, it appeared that ringing events happened during that single hour of sleep. Ten minutes after he had lain down for a night of oblivion, the battalion of infantry, which had advanced a little beyond the village, was recalled and began a hurried night march back on the way it had so festively come. It was significant enough to appeal to almost any mind, but the dragoman was able to not understand it. He remained jabbering to some acquaintances among the troopers. Coleman had been asleep his hour when the dashing young captain perceived the dragoman and, completely horrified by his presence at that place, ran to him and whispered to him swiftly that the game was to flee, flee, flee. The wing of the army which had advanced northward upon Jannina had already been tumbled back by the Turks, and all the other wing had been recalled to the Louros River, and there was now nothing practically between him and his sleeping master and the enemy but a cavalry picket. The cavalry was immediately going to make a forced march to the rear. The stricken dragoman could even then see troopers getting into their saddles. He rushed to the tree, and in a panic simply bundled Coleman upon his feet before he was awake. He stuttered out his tale, and the dazed correspondent heard it punctuated by the steady trample of the retiring cavalry. The dragoman

saw a man's face then turn in a flash from an expression of luxurious drowsiness to an expression of utter malignancy. However, he was in too much of a hurry to be afraid of it; he ran off to the little grey horse and frenziedly but skilfully began to bind the traps upon the pack-saddle. He appeared in a moment tugging at the halter. He could only say: "Come! Come! Come! Queek! Queek!" They slid hurriedly down a bank to the road and started to do again that which they had accomplished with considerable expenditure of physical power during the day. The hoof-beats of the cavalry had already died away, and the mountains shadowed them in lonely silence. They were the rear guard after the rear guard.

The dragoman muttered hastily his last dire rumours. Five hundred Circassian cavalry were coming. The mountains were now infested with the dread Albanian irregulars. Coleman had thought in his daylight tramp that he had appreciated the noble distances, but he found that he knew nothing of their nobility until he tried this night stumbling. And the hoofs of the little horse made on the hard road more noise than could be made by men beating with hammers upon brazen cylinders. The correspondent glanced continually up at the crags. From the other side he could sometimes hear the metallic clink of water deep down in a glen. For the first time in his life he seriously opened the flap of his holster and let his fingers remain on the handle of his revolver. From just in front of him he could hear the chattering of the dragoman's teeth, which no attempt at more coolness could seem to prevent. In the meantime the casual manner of the little grey horse struck

Coleman with maddening vividness. If the blank darkness was simply filled with ferocious Albanians, the horse did not care a button; he leisurely put his feet down with a resounding ring. Coleman whispered hastily to the dragoman: "If they rush us, jump down the bank, no matter how deep it is. That's our only chance. And try to keep together."

All they saw of the universe was, in front of them, a place faintly luminous near their feet, but fading in six yards to the darkness of a dungeon. This represented the bright white road of the daytime. It had no end. Coleman had thought that he could tell from the very feel of the air some of the landmarks of his daytime journey, but he had now no sense of location at all. He would not have denied that he was squirming on his belly like a worm through black mud.

They went on and on. Visions of his past were sweeping through Coleman's mind precisely as they are said to sweep through the mind of a drowning person. But he had no regret for any bad deeds; he regretted merely distant hours of peace and protection. He was no longer a hero going to rescue his love. He was a slave making a gasping attempt to escape from the most incredible tyranny of circumstances. He half vowed to himself that if the God whom he had in no wise heeded would permit him to crawl out of this slavery he would never again venture a yard toward a danger any greater than may be incurred from the police of a most proper metropolis. If his juvenile and uplifting thoughts of other days had reproached him he would simply have repeated and repeated: "Adventure be damned."

It became known to them that the horse had to be led. The debased creature was asserting its right to do as it had

been trained, to follow its customs; it was asserting this right during a situation which required conduct superior to all training and custom. It was so grossly conventional that Coleman would have understood that demoniac form of anger which sometimes leads men to jab knives into warm bodies. Coleman, from cowardice, tried to induce the dragoman to go ahead leading the horse, and the dragoman, from cowardice, tried to induce Coleman to go ahead leading the horse. Coleman of course had to succumb. The dragoman was only good to walk behind and tearfully whisper maledictions as he prodded the flanks of their tranquil beast.

In the absolute black of the frequent forests, Coleman could not see his feet, and he often felt like a man walking forward to fall at any moment down a thousand yards of chasm. He heard whispers; he saw skulking figures; and these frights turned out to be the voice of a little trickle of water or the effect of wind among the leaves, but they were replaced by the same terrors in slightly different forms.

Then the poignant thing interpolated. A volley crashed ahead of them some half a mile away, and another volley answered from a still nearer point. Swishing noises which the correspondent had heard in the air he now knew to have been from the passing of bullets. He and the dragoman came stock still. They heard three other volleys sounding with the abrupt clamour of a hail of little stones upon a hollow surface. Coleman and the dragoman came close together and looked into the whites of each other's eyes. The ghastly horse at that moment stretched down his neck and began placidly to pluck the grass at the roadside. The two men were equally blank with fear, and each seemed to seek in the other some

newly rampant manhood upon which he could lean at this time. Behind them were the Turks. In front of them was a fight in the darkness. In front it was mathematic to suppose in fact were also the Turks. They were barred; enclosed; cut off. The end was come.

Even at that moment they heard from behind them the sound of slow, stealthy footsteps. They both wheeled instantly, choking with this additional terror. Coleman saw the dragoman move swiftly to the side of the road, ready to jump into whatever abyss happened to be there. Coleman still gripped the halter as if it were in truth a straw. The stealthy footsteps were much nearer. Then it was that an insanity came upon him, as if fear had flamed up within him until it gave him all the magnificent desperation of a madman. He jerked the grey horse broadside to the approaching mystery and, grabbing out his revolver, aimed it from the top of his improvised bulwark. He hailed the darkness.

"Halt. Who's there?" He had expected his voice to sound like a groan, but instead it happened to sound clear, stern, commanding, like the voice of a young sentry at an encampment of volunteers. He did not seem to have any privilege of selection as to the words. They were born of themselves.

He waited then, blanched and hopeless, for death to wing out of the darkness and strike him down. He heard a voice. The voice said: "Do you speak English?" For one or two seconds he could not even understand English, and then the great fact swelled up and up within him. This voice, with all its new quavers, was still undoubtedly the voice of Professor Harrison B. Wainwright of Washurst College.

XIII

A change flashed over Coleman as if it had come from an electric storage. He had known the professor long, but he had never before heard a quaver in his voice, and it was this little quaver that seemed to impel him to a supreme disregard of the dangers which he had looked upon as being the final dangers. His own voice had not quavered.

When he spoke, he spoke in a low tone, but it was the voice of the master of the situation. He could hear his dupes fluttering there in the darkness. "Yes," he said, "I speak English. There is some danger. Stay where you are and make no noise." He was as cool as an iced drink. To be sure, the circumstances had in no wise changed as to his personal danger, but beyond the important fact that there were now others to endure it with him, he seemed able to forget it in a strange, unauthorized sense of victory. It came from the professor's quavers.

Meanwhile he had forgotten the dragoman, but he recalled him in time to bid him wait. Then, as well concealed as a monk hiding in his cowl, he tip-toed back into a group of people who knew him intimately. He discerned two women mounted on little horses, and about them were dim men. He could hear them breathing hard. "It is all right," he began smoothly. "You only need to be very careful——"

Suddenly out of the blackness projected a half phosphorescent face. It was the face of the little professor. He stammered. "We—we—do you really speak English?" Coleman in his feeling of superb triumph could almost have laughed. His nerves were as steady as hemp, but he was in haste, and his haste allowed him to administer rebuke to his old professor. "Didn't you hear me?" he hissed through his tightening lips. "They are fighting just ahead of us on the road, and if you want to save yourselves don't waste time."

Another face loomed faintly like a mask painted in dark grey. It belonged to Coke, and it was a mask figured in profound stupefaction. The lips opened and tensely breathed out the name "Coleman." Instantly the correspondent felt about him that kind of tumult which tries to suppress itself. He knew that it was the most theatric moment of his life. He glanced quickly toward the two figures on horseback. He believed that one was making foolish gesticulation while the other sat rigid and silent. This latter one he knew to be Marjory. He was content that she did not move. Only a woman who was glad he had come but did not care for him would have moved. This applied directly to what he thought he knew of Marjory's nature.

There was confusion among the students, but Coleman suppressed it as in such situation might a centurion. "S-s-steady!" He seized the arm of the professor and drew him forcibly close. "The condition is this," he whispered rapidly. "We are in a fix with this fight on up the road. I was sent after you, but I can't get you into the Greek lines to-night. Mrs. Wainwright and Marjory must dismount, and I and my man will take the horses on and hide them. All the rest of

you must go up about a hundred feet into the woods and hide. When I come back I'll hail you, and you answer low." The professor was like pulp in his grasp. He choked out the word "Coleman!" in agony and wonder, but he obeyed with a palpable gratitude.

Coleman sprang to the side of the shadowy figure of Marjory. "Come," he said authoritatively. She laid in his palm a little icy cold hand and dropped from her horse. He had an impulse to cling to the small fingers, but he loosened them immediately, imparting to his manner, as well as the darkness permitted him, a kind of casual politeness, as if he were too intent upon the business in hand. He bunched the crowd and pushed them into the wood. Then he and the dragoman took the horses a hundred yards onward and tethered them. No one would care if they were stolen; the great point was to get them where their noise would have no power of revealing the whole party. There had been no further firing.

After he had tied the little grey horse to a tree he unroped his luggage and carried the most of it back to the point where the others had left the road. He called out cautiously and received a sibilant answer. He and the dragoman bunted among the trees until they came to where a forlorn company was seated awaiting them, lifting their faces like frogs out of a pond. His first question did not give them any assurance. He said at once: "Are any of you armed?" Unanimously they breathed: "No." He searched them out one by one and finally sank down by the professor. He kept a sort of hypnotic handcuff upon the dragoman, because he foresaw that this man was really going to be the key to

the best means of escape. To a large neutral party wandering between hostile lines there was technically no danger, but actually there was a great deal. Both armies had too many irregulars, lawless hillsmen come out to fight in their own way, and if they were encountered in the dead of night on such hazardous ground the Greek hillsmen with their white cross on a blue field would be precisely as dangerous as the blood-hungry Albanians. Coleman knew that the rational way was to reach the Greek lines, and he had no intention of reaching the Greek lines without a tongue, and the only tongue was in the mouth of the dragoman. He was correct in thinking that the professor's deep knowledge of the ancient language would give him small clue to the speech of the modern Greek.

As he settled himself by the professor the band of students, eight in number, pushed their faces close.

He did not see any reason for speaking. There were thirty seconds of deep silence in which he felt that all were bending to hearken to his words of counsel. He said nothing, because it increased his strange prestige, and because in the second place he had to bestow only a most minute amount of counsel. The professor huskily broke the stillness. "Well —what are we to do now?"

Coleman was decisive, indeed absolute. "We'll stay here until daylight, unless you care to get shot."

"All right," answered the professor. He turned and made a useless remark to his flock. "Stay here."

Coleman asked civilly, "Have you had anything to eat? Have you got anything to wrap around you?"

"We have absolutely nothing," answered the professor.

"Our servants ran away and—and then we left everything behind us, and—I've never been in such a position in my life."

Coleman moved softly in the darkness and unbuckled some of his traps. On his knee he broke the hard cakes of bread and with his fingers he broke the little tablets of chocolate. These he distributed to his people. And at this time he felt fully an appreciation of the conduct of the eight American college students. They had not yet said a word, with the exception of the bewildered exclamation from Coke. They all knew him well. In any circumstance of life which, as far as he truly believed, they had yet encountered, they would have been privileged to accost him in every form of their remarkable vocabulary. They were as new to this game as would have been eight newly caught Apache Indians if such were set to run the elevators in the Tract Society Building. He could see their eyes gazing at him anxiously and he could hear their deep-drawn breaths. But they said no word. He knew that they were looking upon him as their leader, almost as their saviour, and he knew also that they were going to follow him without a murmur, in the conviction that he knew ten-fold more than they knew. It occurred to him that his position was ludicrously false, but, anyhow, he was glad. Surely it would be a very easy thing to lead them to safety in the morning, and he foresaw the credit which would come to him. He concluded that it was beneath his dignity as preserver to vouchsafe them many words. His business was to be the cold, masterful, enigmatic man. It might be said that these reflections were only half-thoughts in his mind. Meanwhile a section of his intellect was flying hither and

thither, speculating upon the Circassian cavalry and the Albanian guerillas and even the Greek outposts.

He unbuckled his blanket roll and, taking one blanket, placed it about the shoulders of the shadow which was Mrs. Wainwright. The shadow protested incoherently, but he muttered: "Oh, that's all right." Then he took his other blanket and went to the shadow which was Marjory. It was something like putting a wrap about the shoulders of a statue. He was base enough to linger in the hope that he could detect some slight trembling, but as far as he knew she was of stone. His mackintosh he folded around the body of the professor amid quite senile protests, so senile that the professor seemed suddenly proven to him as an old, old man, a fact which had never occurred to Washurst or her children. Then he went to the dragoman and pre-empted half of his blanket. The dragoman grunted, but Coleman was panther-fashion with him. It would not do to have this dragoman develop a luxurious temperament when eight American college students were, without speech, shivering in the cold night.

Coleman really began to ruminate upon his glory, but he found that he could not do this well without smoking, so he crept away some distance from the fireless encampment, and, bending his face to the ground at the foot of a tree, he struck a match and lit a cigar. His return to the others would have been somewhat in the manner of coolness as displayed on the stage if he had not been prevented by the necessity of making no noise. He saw regarding him as before the dimly visible eyes of the eight students and Marjory and her father and mother. Then he whispered the

conventional words. "Go to sleep if you can. You'll need your strength in the morning. I and this man here will keep watch." Three of the college students of course crawled up to him, and each said: "I'll keep watch, old man."

"No. We'll keep watch. You people try to sleep."

He deemed that it might be better to yield the dragoman his blanket, and so he got up and leaned against a tree, holding his hand to cover the brilliant point of his cigar. He knew perfectly well that none of them could sleep. But he stood there somewhat like a sentry, without the attitude but with all the effect of responsibility.

He had no doubt that escape to civilization would be easy, but anyhow his heroism should be preserved. He was the rescuer. His thoughts of Marjory were somewhat in a puzzle. The meeting had placed him in such a position that he had expected a lot of condescension on his own part. Instead she had exhibited about as much recognition of him as would a stone fountain on his grandfather's place in Connecticut. This in his opinion was not the way to greet the knight who had come to the rescue of his lady. He had not expected it so to happen. In fact, from Athens to this place he had engaged himself with imagery of possible meetings. He was vexed, certainly, but, far beyond that, he knew a deeper admiration for this girl. To him she represented the sex, and the sex as embodied in her seemed a mystery to be feared. He wondered if, if safety came on the morrow, he would not surrender to this feminine invulnerability. She had not done anything that he had expected of her, and so, inasmuch as he loved her, he loved her more. It was bewitching. He half considered himself a fool. But at any rate,

he thought resentfully, she should be thankful to him for having rendered her a great service. However, when he came to consider this proposition he knew that on a basis of absolute manly endeavour he had rendered her little or no service.

The night was long.

XIV

Coleman suddenly found himself looking upon his pallid dragoman. He saw that he had been asleep, crouched at the foot of the tree. Without any exchange of speech at all he knew there had been alarming noises. Then shots sounded from near by. Some were from rifles aimed in that direction and some were from rifles opposed to them. This was distinguishable to the experienced man, but all that Coleman knew was that the conditions of danger were now triplicated. Unconsciously he stretched his hands in supplication over his charges. "Don't move! Don't move! And keep close to the ground!" All heeded him but Marjory. She still sat straight. He himself was on his feet, but he now knew the sound of bullets, and he knew that no bullets had spun through the trees. He could not see her distinctly, but it was known to him in some way that she was mutinous. He leaned toward her and spoke as harshly as possible. "Marjory, get down!" She wavered for a moment as if resolved to defy him. As he turned again to peer in the direction of the firing it went through his mind that she must love him very much indeed. He was assured of it.

It must have been some small outpour between nervous pickets and eager hillsmen, for it ended in a moment. The party waited in abasement for what seemed to them a long

time, and the blue dawn began to laggardly shift the night as they waited. The dawn itself seemed prodigiously long in arriving at anything like discernible landscape. When this was consummated, Coleman, in somewhat the manner of the father of a church, dealt bits of chocolate out to the others. He had already taken the precaution to confer with the dragoman, so he said: "Well, come ahead. We'll make a try for it." They arose at his bidding and followed him to the road. It was the same broad white road, only that the white was in the dawning something like the grey of a veil. It took some courage to venture upon this thoroughfare, but Coleman stepped out after looking quickly in both directions. The party tramped to where the horses had been left, and there they were found without change of a rope. Coleman rejoiced to see that his dragoman now followed him in the way of a good lieutenant. They both dashed in among the trees and had the horses out into the road in a twinkle. When Coleman turned to direct that utterly subservient group he knew that his face was drawn from hardship and anxiety, but he saw everywhere the same style of face with the exception of the face of Marjory, who looked simply of lovely marble. He noted with a curious satisfaction, as if the thing was a tribute to himself, that his mackintosh was over the professor's shoulders, that Marjory and her mother were each carrying a blanket, and that the corps of students had dutifully brought all the traps which his dragoman had forgotten. It was grand.

He addressed them to say: "Now, approaching outposts is very dangerous business at this time in the morning. So my man, who can talk both Greek and Turkish, will go

ahead forty yards, and I will follow somewhere between him and you. Try not to crowd forward."

He directed the ladies upon their horses and placed the professor upon the little grey nag. Then they took up their line of march. The dragoman had looked somewhat dubiously upon this plan of having him go forty yards in advance, but he had the utmost confidence in this new Coleman whom yesterday he had not known. Besides, he himself was a very gallant man indeed, and it befitted him to take the post of danger before the eyes of all these foreigners. In his new position he was as proud and unreasonable as a rooster. He was continually turning his head to scowl back at them, when only the clank of hoofs was sounding. An impenetrable mist lay on the valley, and the hill-tops were shrouded. As for the people, they were like mice. Coleman paid no attention to the Wainwright party, but walked steadily along near the dragoman.

Perhaps the whole thing was a trifle absurd, but to a great percentage of the party it was terrible. For instance, those eight boys, fresh from a school, could in no wise gauge the dimensions. And if this was true of the students, it was more distinctly true of Marjory and her mother. As for the professor, he seemed weighted to the earth by his love and his responsibility.

Suddenly the dragoman wheeled and made demoniac signs. Coleman half turned to survey the main body, and then paid his attention swiftly to the front. The white road sped to the top of a hill, where it seemed to make a rotund swing into oblivion. The top of the curve was framed in foliage, and therein was a horseman. He had his carbine slanted on

his thigh and his bridle-rein taut. Upon sight of them he immediately wheeled and galloped down the other slope and vanished.

The dragoman was throwing wild gestures into the air. As Coleman looked back at the Wainwright party he saw plainly that to an ordinary eye they might easily appear as a strong advance of troops. The peculiar light would emphasize such a theory. The dragoman ran to him jubilantly, but he contained now a form of intelligence which caused him to whisper: "That was one Greek. That was one Greek —what do you call—sentree?"

Coleman addressed the others. He said: "It's all right. Come ahead. That was a Greek picket. There is only one trouble now, and that is to approach them easy—do you see?—easy."

His obedient charges came forward at his word. When they arrived at the top of this rise they saw nothing. Coleman was very uncertain. He was not sure that this picket had not carried with him a general alarm, and in that case there would soon occur a certain amount of shooting. However, as far as he understood the business there was no way but forward. Inasmuch as he did not indicate to the Wainwright party that he wished them to do differently, they followed on doggedly after him and the dragoman. He knew now that the dragoman's heart had for the tenth time turned to dog-biscuit, so he kept abreast of him. And soon, together, they walked into a cavalry outpost, commanded by no less a person than the dashing young captain, who came laughing out to meet them.

Suddenly losing all colour of war, the condition was now

such as might occur in a drawing-room. Coleman felt the importance of establishing highly conventional relations between the captain and the Wainwright party. To compass this he first seized his dragoman, and the dragoman, enlightened, immediately spun a series of lies which must have led the captain to believe that the entire heart of the American Republic had been taken out of the Western continent and transported to Greece. Coleman was proud of the captain. The latter immediately went and bowed in the manner of the French school and asked everybody to have a cup of coffee, although acceptance would have proved his ruin and disgrace. Coleman refused in the name of courtesy. He called his party forward, and now they proceeded merely as one crowd. Marjory had dismounted in the meantime.

The moment was come. Coleman felt it. The first rush was from the students. Immediately he was buried in a thrashing mob of them. "Good boy! Good boy! Great man! Oh, isn't he a peach? How did he do it? He came in strong at the finish! Good boy, Coleman!" Through this mist of glowing youthful congratulation he saw the professor standing at the outskirts with direct formal thanks already moving on his lips, while near him his wife wept joyfully. Marjory was evidently enduring some inscrutable emotion.

After all, it did penetrate his mind that it was indecent to accept all this wild gratitude, but there was built within him no intention of positively declaring himself lacking in all credit, or, at least, lacking in all credit in the way their praises defined it. In truth he had assisted them, but he had been at the time largely engaged in assisting himself, and their coming had been more of a boon to his loneliness

than an addition to his care. However, he soon had no difficulty in making his conscience appropriate every line in these hymns sung in his honour. The students, curiously wise of men, thought his conduct quite perfect. "Oh, say, come off!" he protested. "Why, I didn't do anything. You fellows are crazy. You would have gotten in all right by yourselves. Don't act like asses——"

As soon as the professor had opportunity he came to Coleman. He was a changed little man, and his extraordinary bewilderment showed in his face. It was the disillusion and amazement of a stubborn mind that had gone implacably in its one direction and found in the end that the direction was all wrong, and that really a certain mental machine had not been infallible. Coleman remembered what the American minister in Athens had described of his protests against the starting of the professor's party on this journey, and of the complete refusal of the little professor to recognize any value in the advice. And here now was the consequent defeat. It was mirrored in the professor's astonished eyes. Coleman went directly to his dazed old teacher. "Well, you're out of it now, professor," he said warmly. "I congratulate you on your escape, sir." The professor looked at him, helpless to express himself, but the correspondent was at that time suddenly enveloped in the hysterical gratitude of Mrs. Wainwright, who hurled herself upon him with extravagant manifestations. Coleman played his part with skill. To both the professor and Mrs. Wainwright his manner was a combination of modestly filial affection and a pretentious disavowal of his having done anything at all. It seemed to charm everybody but Marjory. It irritated him to see that

she was apparently incapable of acknowledging that he was a grand man.

He was actually compelled to go to her and offer congratulations upon her escape, as he had congratulated the professor.

If his manner to her parents had been filial, his manner to her was parental. "Well, Marjory," he said kindly, "you have been in considerable danger. I suppose you're glad to be through with it." She at that time made no reply, but by her casual turn he knew that he was expected to walk along by her side. The others knew it, too, and the rest of the party left them free to walk side by side in the rear.

"This is a beautiful country hereabouts if one gets a good chance to see it," he remarked. Then he added: "But I suppose you had a view of it when you were going out to Nikopolis?"

She answered in muffled tones. "Yes, we thought it very beautiful."

"Did you note those streams from the mountains? That seemed to me the purest water I'd ever seen, but I bet it would make one ill to drink it. There is, you know, a prominent German chemist who has almost proven that really pure water is practical poison to the human stomach."

"Yes?" she said.

There was a period of silence, during which he was perfectly comfortable because he knew that she was ill at ease. If the silence was awkward, she was suffering from it. As for himself, he had no inclination to break it. His position was, as far as the entire Wainwright party was concerned, a place where he could afford to wait. She turned to him

at last. "Of course, I know how much you have done for us, and I want you to feel that we all appreciate it deeply—deeply." There was discernible to the ear a certain note of desperation.

"Oh, not at all," he said generously. "Not at all. I didn't do anything. It was quite an accident. Don't let that trouble you for a moment."

"Well, of course you would say that," she said more steadily. "But I—we—we know how good and how—brave it was in you to come for us, and I—we must never forget it."

"As a matter of fact," replied Coleman, with an appearance of ingenuous candor, "I was sent out here by the *Eclipse* to find you people, and of course I worked rather hard to reach you, but the final meeting was purely accidental and does not redound to my credit in the least."

As he had anticipated, Marjory shot him a little glance of disbelief. "Of course you would say that," she repeated with gloomy but flattering conviction.

"Oh, if I had been a great hero," he said smiling, "no doubt I would have kept up this same manner which now sits so well upon me, but I am telling you the truth when I say that I had no part in your rescue at all."

She became slightly indignant. "Oh, if you care to tell us constantly that you were of no service to us, I don't see what we can do but continue to declare that you were."

Suddenly he felt vulgar. He spoke to her this time with real meaning. "I beg of you never to mention it again. That will be the best way."

But to this she would not accede. "No, we will often want to speak of it."

He replied: "How do you like Greece? Don't you think that some of these ruins are rather out of shape in the popular mind? Now, for my part, I would rather look at a good strong finish at a horse-race than to see ten thousand Parthenons in a bunch."

She was immediately in the position of defending him from himself. "You would rather see no such thing. You shouldn't talk in that utterly trivial way. I like the Parthenon, of course, but I can't think of it now, because my head is too full of my escape from where I was so—so frightened."

Coleman grinned. "Were you really frightened?"

"Naturally," she answered. "I suppose I was more frightened for mother and father, but I was frightened enough for myself. It was not—not a nice thing."

"No, it wasn't," said Coleman. "I could hardly believe my senses when the minister at Athens told me that you all had ventured into such a trap, and there is no doubt but what you can be glad that you are well out of it."

She seemed to have some struggle with herself, and then she deliberately said: "Thanks to you."

Coleman embarked on what he intended to make a series of high-minded protests. "Not at all——" But at that moment the dragoman whirled back from the vanguard with a great collection of the difficulties which had been gathering upon him. Coleman was obliged to resign Marjory and again take up the active leadership. He disposed of the dragoman's difficulties mainly by declaring that they were not difficulties at all. He had learned that this was the way to deal with dragomen.

The fog had already lifted from the valley, and as they passed along the wooded mountain-side the fragrance of leaves and earth came to them. Ahead, along the hooded road, they could see the blue-clad figures of Greek infantrymen. Finally they passed an encampment of a battalion whose line was at a right angle to the highway. A hundred yards in advance was the bridge across the Louros River. And there a battery of artillery was encamped. The dragoman became involved in all sorts of discussions with other Greeks, but Coleman stuck to his elbow and stifled all aimless oration. The Wainwright party waited for them to the rear in an observant but patient group.

Across a plain, the hills directly behind Arta loomed up, showing the straight yellow scar of a modern entrenchment. To the north of Arta were some grey mountains with a dimly marked road winding to the summit. On one side of this road were two shadows. It took a moment for the eye to find these shadows, but when this was accomplished it was plain that they were men. The captain of the battery explained to the dragoman that he did not know that they were not also Turks. In which case the road to Arta was a dangerous path. It was no good news to Coleman. He waited a moment in order to gain composure and then walked back to the Wainwright party. They must have known at once from his peculiar gravity that all was not well. Five of the students and the professor immediately asked: "What is it?"

He had at first some old-fashioned idea of concealing the ill tidings from the ladies, but he perceived what flagrant nonsense this would be in circumstances in which all were fairly likely to incur equal dangers, and at any rate he did

not see his way clear to allow their imagination to run riot over a situation which might not turn out to be too bad. He said slowly: "You see those mountains over there? Well, troops have been seen there, and the captain of this battery thinks they are Turks. If they are Turks, the road to Arta is distinctly—er—unsafe."

This new blow first affected the Wainwright party as being too much to endure. They thought they had gone through enough. This was a general sentiment. Afterward the emotion took colour according to the individual character. One student laughed and said: "Well, I see our finish."

Another student piped out: "How do they know they are Turks? What makes them think they are Turks?"

Another student expressed himself with a sigh. "This is a long way from the Bowery."

The professor said nothing, but looked annihilated; Mrs. Wainwright wept profoundly; Marjory looked expectantly toward Coleman.

As for the correspondent, he was adamantine and reliable and stern, for he had not the slightest idea that those men on the distant hill were Turks at all.

XV

"Oh," said a student, "this game ought to quit. I feel like thirty cents. We didn't come out here to be pursued about the country by these Turks. Why don't they stop it?"

Coleman was remarking: "Really, the only sensible thing to do now is to have breakfast. There is no use in worrying ourselves silly over this thing until we've got to."

They spread the blankets on the ground and sat about a feast of bread, water cress, and tinned beef. Coleman was the real host, but he contrived to make the professor appear as that honourable person. They ate, casting their eyes from time to time at the distant mountain with its two shadows. People began to fly down the road from Jannina, peasants hurriedly driving little flocks, women and children on donkeys and little horses which they clubbed unceasingly. One man rode at a gallop, shrieking and flailing his arms in the air. They were all Christian peasants of Turkey, but they were in flight now because they did not wish to be at home if the Turk was going to return and reap revenge for his mortification. The Wainwright party looked at Coleman in abrupt questioning. "Oh, it's all right," he said, easily. "They are always taking on that way."

Suddenly the dragoman gave a shout and dashed up the

road to the scene of a mêlée, where a little rat-faced groom was vociferously defending three horses from some Greek officers who as vociferously were stating their right to requisition them. Coleman ran after his dragoman. There was a sickening powwow, but in the end Coleman, straight and easy in the saddle, came cantering back on a superb open-mouthed snorting bay horse. He did not mind if the half-wild animal plunged crazily. It was part of his rôle. "They were trying to steal my horse," he explained. He leaped to the ground, and holding the horse by the bridle, he addressed his admiring companions. "The groom—the man who has charge of the horses—says that he thinks that the people on the mountain-side are Turks, but I don't see how that is possible. You see—" he pointed wisely—"that road leads directly south to Arta, and it is hardly possible that the Greek army would come over here and leave that approach to Arta utterly unguarded. It would be too foolish. They must have left some men to cover it, and that is certainly what those troops are. If you are all ready and willing, I don't see anything to do but make a good,stout-hearted dash for Arta. It would be no more dangerous than to sit here."

The professor was at last able to make his formal speech. "Mr. Coleman," he said distinctly, "we place ourselves entirely in your hands." It was somehow pitiful. This man who, for years and years, had reigned in a little college town almost as a monarch, passing judgment with the air of one who words the law, dealing criticism upon the universe as one to whom all things are plain, publicly disdaining defeat as one to whom all things are easy—this man was now veritably appealing to Coleman to save his wife, his daughter,

and himself, and really declared himself dependent for safety upon the ingenuity and courage of the correspondent.

The attitude of the students was utterly indifferent. They did not consider themselves helpless at all. They were evidently quite ready to withstand anything, but they looked frankly up to Coleman as their intelligent leader. If they suffered any, their only expression of it was in the simple grim slang of their period.

"I wish I was at Coney Island."

"This is not so bad as trigonometry, but it's worse than playing billiards for the beers."

And Coke said privately to Coleman: "Say, what in hell are these two damn peoples fighting for, anyhow?"

When he saw that all opinions were in favour of following him loyally, Coleman was impelled to feel a responsibility. He was now no errant rescuer, but a properly elected leader of fellow beings in distress. While one of the students held his horse, he took the dragoman for another consultation with the captain of the battery. The officer was sitting on a large stone, with his eyes fixed into his field glasses. When again questioned he could give no satisfaction as to the identity of the troops on the distant mountain. He merely shrugged his shoulders and said that if they were Greeks it was very good, but if they were Turks it was very bad. He seemed more occupied in trying to impress the correspondent that it was a matter of soldierly indifference to himself. Coleman, after loathing him sufficiently in silence, returned to the others and said: "Well, we'll chance it."

They looked to him to arrange the caravan. Speaking to the men of the party he said: "Of course, any one of you is

welcome to my horse if you can ride it, but—if you're not too tired—I think I had myself better ride, so that I can go ahead at times."

His manner was so fine as he said this that the students seemed fairly to worship him. Of course it was most improbable that any of them could have ridden that volcanic animal even if one of them had tried it.

He saw Mrs. Wainwright and Marjory upon the backs of their two little natives and hoisted the professor into the saddle of the groom's horse, leaving instructions with the servant to lead the animal always and carefully. He and the dragoman then mounted at the head of the procession, and amid curious questionings from the soldiery they crossed the bridge and started on the trail to Arta. The rear was brought up by the little grey horse with the luggage, led by one student and flogged by another.

Coleman, checking with difficulty the battling disposition of his horse, was very uneasy in his mind because the last words of the captain of the battery had made him feel that perhaps on this ride he would be placed in a position where only the best courage would count, and he did not see his way clear to feeling very confident about his conduct in such a case. Looking back upon the caravan, he saw it as a most unwieldy thing, not even capable of running away. He hurried it with sudden sharp, contemptuous phrases.

On the march there incidentally flashed upon him a new truth. More than half of that student band were deeply in love with Marjory. Of course, when he had been distant from her he had had an eternal jealous reflection to that effect. It was natural that he should have thought of the in-

timate camping relations between Marjory and these young students with a great deal of bitterness, grinding his teeth when picturing their opportunities to make Marjory fall in love with some one of them. He had raged particularly about Coke, whose father had millions of dollars. But he had forgotten all these jealousies in the general splendour of his exploits. Now, when he saw the truth, it seemed to bring him back to his common life, and he saw himself suddenly as not being frantically superior in any way to those other young men. The more closely he looked at this last fact, the more convinced he was of its truth. He seemed to see that he had been improperly elated over his services to the Wainwrights, and that in the end the girl might fancy a man because the man had done her no service at all. He saw his proud position lower itself to be a pawn in the game. Looking back over the students, he wondered which one Marjory might love. This hideous Nikopolis had given eight men a chance to win her. His scorn and his malice quite centred upon Coke, for he could never forget that the man's father had millions of dollars. The unfortunate Coke chose that moment to address him querulously: "Look here, Coleman, can't you tell us how far it is to Arta?"

"Coke," said Coleman, "I don't suppose you take me for a tourist agency, but if you can only try to distinguish between me and a map with the scale of miles printed in the lower left-hand corner, you will not contribute so much to the sufferings of the party which you now adorn."

The students within hearing guffawed, and Coke retired in confusion.

The march was not rapid. Coleman almost wore out his

arms holding in check his impetuous horse. Often the caravan floundered through mud, while at the same time a hot, yellow dust came from the north.

They were perhaps half way to Arta when Coleman decided that a rest and luncheon were the things to be considered. He halted his troop then in the shade of some great trees, and privately he bade his dragoman prepare the best feast which could come out of those saddle-bags fresh from Athens. The result was rather gorgeous in the eyes of the poor wanderers. First of all there were three knives, three forks, three spoons, three tin cups, and three tin plates, which the entire party of twelve used on a most amiable socialistic principle. There were crisp salty biscuits and olives, for which they speared in the bottle. There was potted turkey, and potted ham, and potted tongue, all tasting precisely alike. There were sardines and the ordinary tinned beef, disguised sometimes with onions, carrots, and potatoes. Out of the saddle-bags came pepper and salt and even mustard. The dragoman made coffee over a little fire of sticks that blazed with a white light. The whole thing was prodigal, but any philanthropist would have approved of it if he could have seen the way in which the eight students laid into the spread. When there came polite remonstrance—notably from Mrs. Wainwright—Coleman merely pointed to a large bundle strapped back of the groom's saddle. During the coffee he was considering how best to get the students one by one out of the sight of the Wainwrights where he could give them good drinks of whisky.

There was an agitation on the road toward Arta. Some people were coming on horses. He paid small heed until he

heard a thump of pausing hoofs near him, and a musical voice say "Rufus!"

He looked up quickly, and then all present saw his eyes really bulge. There on a fat and glossy horse sat Nora Black, dressed in probably one of the most correct riding habits which had ever been seen in the East. She was smiling a radiant smile, which held the eight students simply spellbound. They all would have recognized her if it had not been for this apparitional coming in the wilds of southeastern Europe. Behind her were her people—some servants and an old lady on a very little pony. "Well, Rufus?" she said.

Coleman had made the mistake of hesitating. For a fraction of a moment he had acted as if he were embarrassed, and was only going to nod and say: "How d' do?"

He arose and came forward too late. She was looking at him with a menacing glance which meant difficulties for him if he was not skilful. Keen as an eagle, she swept her glance over the face and figure of Marjory. Without further introduction, the girls seemed to understand that they were enemies.

Despite his feeling of awkwardness, Coleman's mind was mainly occupied by pure astonishment. "Nora Black?" he said, as if even then he could not believe his senses. "How in the world did you get down here?"

She was not too amiable, evidently, over her reception, and she seemed to know perfectly that it was in her power to make him feel extremely unpleasant. "Oh, it's not so far," she answered. "I don't see where you come in, to ask me what I'm doing here. What are *you* doing here?" She lifted her eyes and shot the half of a glance at Marjory. Into her last question she had interjected a spirit of ownership in

which he saw future woe. It turned him cowardly. "Why, you know I was sent up here by the paper to rescue the Wainwright party, and I've got them. Here they are. I'm taking them to Arta. But why are you here?"

"I am here," she said, giving him the most defiant of glances, "principally to look for you."

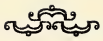
Even the horse she rode betrayed an intention of abiding upon that spot for ever. She had made her communication with Coleman appear to the Wainwright party as a sort of tender reunion.

Coleman looked at her with a steely eye. "Nora, you can certainly be a devil when you choose."

"Why don't you present me to your friends? Miss Nora Black, special correspondent of the New York *Daylight*, if you please. I belong to your opposition. I am your rival, Rufus, and I draw a bigger salary—see? Funny looking gang, that. Who is the old Johnnie in the white wig?"

"Er—where you goin'?—you can't——" blundered Coleman miserably. "Aw—the army is in retreat, and you must go back to—don't you see?"

"Is it?" she asked. After a pause she added coolly: "Then I shall go back to Arta with you and your precious Wainwrights."



XVI

Giving Coleman another glance of subtle menace, Nora repeated: "Why don't you present me to your friends?" Coleman had been swiftly searching the whole world for a way clear of this unhappiness, but he knew at last that he could only die at his guns. "Why, certainly," he said quickly, "if you wish it." He sauntered easily back to the luncheon blanket. "This is Miss Black of the New York *Daylight*, and she says that those people on the mountain are Greeks."

The students were gaping at him, and Marjory and her father sat in the same silence. But, to the relief of Coleman and to the high edification of the students, Mrs. Wainwright cried out: "Why, is she an American woman?" And, seeing Coleman's nod of assent, she rustled to her feet and advanced hastily upon the complacent horsewoman. "I'm delighted to see you. Who would think of seeing an American woman way over here? Have you been here long? Are you going on further? Oh, we've had such a dreadful time."

Coleman remained long enough to hear Nora say: "Thank you very much, but I shan't dismount. I am going to ride back to Arta presently." Then he heard Mrs. Wainwright cry: "Oh, are you indeed? Why, we too are going at once to Arta. We can all go together." Coleman fled then to the bosom of the students, who all looked at him with eyes of

cynical penetration. He cast a glance at Marjory, more than fearing a glare which denoted an implacable resolution never to forgive this thing. On the contrary he had never seen her so content and serene. "You have allowed your coffee to get chilled," she said considerately. "Won't you have the man warm you some more?"

"Thanks, no," he answered with gratitude.

Nora, changing her mind, had dismounted and was coming with Mrs. Wainwright. That worthy lady had long had a fund of information and anecdote the sound of which neither her husband nor her daughter would endure for a moment. Of course the rascally students were out of the question. Here, then, was really the first ear amiably and cheerfully open, and she was talking at what the students called her "thirty-knot gait."

"Lost everything. Absolutely everything. Neither of us have even a brush and comb, or a cake of soap, or enough hairpins to hold up our hair. I'm going to take Marjory's away from her and let her braid her hair down her back. You can imagine how dreadful it is——"

From time to time the cool voice of Nora sounded without effort through this clamour. "Oh, it will be no trouble at all. I have more than enough of everything. We can divide very nicely."

Coleman broke somewhat imperiously into this feminine chat. "Well, we must be moving, you know," and his voice started the men into activity. When the traps were all packed again on the horse Coleman looked back, surprised to see the three women engaged in the most friendly discussion. The combined parties now made a very respectable squad-

ron. Coleman rode off at its head without glancing behind at all. He knew that they were following, from the soft pounding of the horses' hoofs on the sod and from the mellow hum of human voices.

For a long time he did not think to look upon himself as anything but a man much injured by circumstances. Among his friends he could count numbers who had lived long lives without having this peculiar class of misfortune come to them. In fact it was so unusual a misfortune that men of the world had not found it necessary to pass from mind to mind a perfect formula for dealing with it. But he soon began to consider himself an extraordinarily lucky person, inasmuch as Nora Black had come upon him with her saddlebags packed with inflammable substances, so to speak, and there had been as yet only enough fire to boil coffee for luncheon. He laughed tenderly when he thought of the innocence of Mrs. Wainwright, but his face and back flushed with heat when he thought of the canniness of the eight American college students.

He heard a horse cantering up on his left side; and, looking, he saw Nora Black. She was beaming with satisfaction and good nature. "Well, Rufus," she cried flippantly, "how goes it with the gallant rescuer? You've made a hit, my boy. You are the success of the season."

Coleman reflected upon the probable result of a direct appeal to Nora. He knew, of course, that such appeals were usually idle, but he did not consider Nora an ordinary person. His decision was to venture it. He drew his horse close to hers. "Nora," he said, "do you know that you are raising the very devil?"

She lifted her finely pencilled eyebrows and looked at him with the baby stare. "How?" she inquired.

"You know well enough," he gritted out wrathfully.

"Raising the very devil?" she asked. "How do you mean?" She was palpably interested for his answer. She waited for his reply for an interval, and then she asked him outright: "Rufus Coleman, do you mean that I am not a respectable woman?"

In reality he had meant nothing of the kind, but this direct throttling of a great question stupefied him utterly, for he saw now that she would probably never understand him in the least and that she would at any rate always pretend not to understand him, and that the more he said the more harm he manufactured. She studied him over carefully and then wheeled her horse toward the rear with some parting remarks. "I suppose you should attend more strictly to your own affairs, Rufus. Instead of raising the devil I am lending hairpins. I have seen you insult people, but I have never seen you insult any one quite for the whim of the thing. Go soak your head."

Not considering it advisable to then indulge in such immersion, Coleman rode moodily onward. The hot dust continued to sting the cheeks of the travellers, and in some places great clouds of dead leaves roared in circles about them. All of the Wainwright party were utterly fagged. Coleman felt his skin crackle, and his throat seemed to be coated with the white dust. He worried his dragoman as to the distance to Arta until the dragoman lied to the point where he always declared that Arta was only off some hundreds of yards.

At their places in the procession Mrs. Wainwright and Marjory were animatedly talking to Nora and the old lady on the little pony. They had at first suffered great amazement at the voluntary presence of the old lady, but she was there really because she knew no better. Her colossal ignorance took the form, mainly, of a most obstreperous patriotism, and indeed she always acted in a foreign country as if she were the special commissioner of the President, or perhaps as a special commissioner could not act at all. She was very aggressive, and when any of the travelling arrangements in Europe did not suit her ideas she was wont to shrilly exclaim: "Well! New York is good enough for me." Nora, morbidly afraid that her expense bill to the *Daylight* would not be large enough, had dragged her bodily off to Greece as her companion, friend, and protection. At Arta they had heard of the grand success of the Greek army. The Turks had not stood for a moment before that gallant and terrible advance; no, they had scampered howling with fear into the north. Jannina would fall—well, Jannina would fall as soon as the Greeks arrived. There was no doubt of it. The correspondent and her friend, deluded and hurried by the light-hearted confidence of the Greeks in Arta, had hastened out then on a regular tourists' excursion to see Jannina after its capture. Nora concealed from her friend the fact that the editor of the *Daylight* particularly wished her to see a battle so that she might write an article on actual warfare from a woman's point of view. With her name as a queen of comic opera, such an article from her pen would be a burning sensation.

Coleman had been the first to point out to Nora that, in-

stead of going on a picnic to Jannina, she had better run back to Arta. When the old lady heard that they had not been entirely safe, she was furious with Nora. "The idea!" she exclaimed to Mrs. Wainwright. "They might have caught us! They might have caught us!"

"Well," said Mrs. Wainwright, "I verily believe they would have caught *us* if it had not been for Mr. Coleman."

"Is he the gentleman on the fine horse?"

"Yes; that's him. Oh, he has been sim-plee splendid. I confess I was a little bit—er—surprised. He was in college under my husband. I don't know that we thought very great things of him, but if ever a man won golden opinions, he has done so from us."

"Oh, that must be the Coleman who is such a great friend of Nora's."

"Yes?" said Mrs. Wainwright insidiously. "Is he? I didn't know. Of course he knows so many people." Her mind had been suddenly illumined by the old lady, and she thought extravagantly of the arrival of Nora upon the scene. She remained all sweetness to the old lady. "Did you know he was here? Did you expect to meet him? It seems such a delightful coincidence." In truth she was being subterraneously clever.

"Oh, no; I don't think so. I didn't hear Nora mention it. Of course she would have told me. You know, our coming to Greece was such a surprise. Nora had an engagement in London at the Folly Theatre in *Fly by Night*, but the manager was insufferable—oh, insufferable. So, of course, Nora wouldn't stand it a minute, and then these newspaper people came along and asked her to go to Greece for them, and

she accepted. I am sure I never expected to find us—aw—fleeing from the Turks, or I shouldn't have come."

Mrs. Wainwright was gasping. "You don't mean that she is—she is Nora Black, the actress?"

"Of course she is," said the old lady jubilantly.

"Why, how strange," choked Mrs. Wainwright. Nothing she knew of Nora could account for her stupefaction and grief. What appeared glaringly to her was the duplicity of man. Coleman was a ribald deceiver. He must have known, and yet he had pretended throughout that the meeting was a pure accident. She turned with a nervous impulse to sympathize with her daughter, but despite the lovely tranquillity of the girl's face there was something about her which forbade the mother to meddle. Anyhow, Mrs. Wainwright was sorry that she had told nice things of Coleman's behaviour, so she said to the old lady: "Young men of these times get a false age so quickly. We have always thought it a great pity about Mr. Coleman."

"Why, how so?" asked the old lady.

"Oh, really nothing. Only, to us he seemed rather—er—prematurely experienced or something of that kind."

The old lady did not catch the meaning of the phrase. She seemed surprised. "Why, I've never seen any full-grown person in this world who got experience any too quick for his own good."

At the tail of the procession there was talk between the two students who had in charge the little grey horse—one to lead and one to flog. "Billie," said one, "it now becomes necessary to lose this hobby into the hands of some of the other fellows. Whereby we will gain opportunity to pay hom-

age to the great Nora. Why, you egregious thick-head, this is the chance of a life-time. I'm damned if I'm going to tow this beast of burden much further."

"You wouldn't stand a show," said Billie pessimistically. "Look at Coleman."

"That's all right. Do you mean to say that you prefer to continue towing pack-horses in the presence of this queen of song and the dance, just because you think Coleman can throw out his chest a little more than you? Not so. Think of your bright and sparkling youth. There's Coke and Pete Tounley near Marjory. We'll call 'em." Whereupon he set up a cry. "Say, you people, we're not getting a salary for this. Supposin' you try it for a time. It'll do you good." When the two addressed had halted to await the arrival of the little grey horse, they took on glum expressions. "You look like poisoned pups," said the student who led the horse. "Too strong for light work. Grab on to the halter, now, Peter, and tow. We are going ahead to talk to Nora Black."

"Good time you'll have," answered Peter Tounley. "Coleman is cuttin' up scandalous. You won't stand a show."

"What do you think of him?" said Coke. "Seems curious, all round. Do you suppose he knew she would show up? It was nervy to——"

"Nervy to what?" asked Billie.

"Well," said Coke, "seems to me he is playing both ends against the middle. I don't know anything about Nora Black, but——"

The three other students expressed themselves with conviction and in chorus. "Coleman's all right."

"Well, anyhow," continued Coke, "I don't see my way

free to admiring him introducing Nora Black to the Wainwrights."

"He didn't," said the others, still in chorus.

"Queer game," said Peter Tounley. "He seems to know her pretty well."

"Pretty damn well," said Billie.

"Anyhow he's a brick," said Peter Tounley. "We mustn't forget that. Lo, I begin to feel that our Rufus is a fly guy of many different kinds. Any play that he is in commands my respect. He won't be hit by a chimney in the daytime, for unto him has come much wisdom, I don't think I'll worry."

"Is he stuck on Nora Black, do you know?" asked Billie.

"One thing is plain," replied Coke. "She has got him somehow by the short hair and she intends him to holler murder. Anybody can see that."

"Well, he won't holler murder," said one of them with conviction. "I'll bet you he won't. He'll hammer the war-post and beat the tom-tom until he drops, but he won't holler murder."

"Old Mother Wainwright will be in his wool presently," quoth Peter Tounley musingly. "I could see it coming in her eye. Somebody has given his snap away, or something."

"Aw, he had no snap," said Billie. "Couldn't you see how rattled he was? He would have given a lac if dear Nora hadn't turned up."

"Of course," the others assented. "He was rattled."

"Looks queer. And nasty," said Coke.

"Nora herself had an axe ready for him."

They began to laugh. "If she had had an umbrella she

would have basted him over the head with it. Oh, my! He was green."

"Nevertheless," said Peter Tounley, "I refuse to worry over our Rufus. When he can't take care of himself the rest of us want to hunt cover. He is a fly guy."

Coleman in the meantime had become aware that the light of Mrs. Wainwright's countenance was turned from him. The party stopped at a well, and when he offered her a drink from his cup he thought she accepted it with scant thanks. Marjory was still gracious, always gracious, but this did not reassure him, because he felt there was much unfathomable deception in it. When he turned to seek consolation in the manner of the professor he found him, as before, stunned with surprise, and the only idea he had was to be as tractable as a child.

When he returned to the head of the column, Nora again cantered forward to join him. "Well, me gay Lochinvar," she cried, "and has your disposition improved?"

"You are very fresh," he said.

She laughed loud enough to be heard the full length of the caravan. It was a beautiful laugh, but full of insolence and confidence. He flashed his eyes malignantly upon her, but then she only laughed more. She could see that he wished to strangle her. "What a disposition!" she said. "What a disposition! You are not nearly so nice as your friends. Now, they are charming, but you—Rufus, I wish you would get that temper mended. Dear Rufus, do it to please me. You know you like to please me. Don't you now, dear?"

He finally laughed. "Confound you, Nora. I would like to kill you."

But at his laugh she was all sunshine. It was as if she had been trying to taunt him into good humour with her. "Aw, now, Rufus, don't be angry. I'll be good, Rufus. Really, I will. Listen. I want to tell you something. Do you know what I did? Well, you know, I never was cut out for this business, and, back there, when you told me about the Turks being near and all that sort of thing, I was frightened almost to death. Really, I was. So, when nobody was looking, I sneaked two or three little drinks out of my flask. Two or three little drinks——"

XVII

"Good God!" said Coleman. "You don't mean——"

Nora smiled rosily at him. "Oh, I'm all right," she answered. "Don't worry about your Aunt Nora, my precious boy. Not for a minute."

Coleman was horrified. "But you are not going to—you are not going to——"

"Not at all, me son. Not at all," she answered. "I'm not going to prance. I'm going to be as nice as pie, and just ride quietly along here with dear little Rufus. Only—you know what I can do when I get started, so you had better be a very good boy. I might take it into my head to say some things, you know."

Bound hand and foot to his stake, he could not even chant his defiant torture song. It might precipitate—in fact, he was sure it would precipitate—the grand smash. But to the very core of his soul he for the time hated Nora Black. He did not dare to remind her that he would revenge himself; he dared only to dream of this revenge, but it fairly made his thoughts flame, and deep in his throat he was swearing an inflexible persecution of Nora Black. The old expression of his sex came to him, "Oh, if she were only a man!" If she had been a man, he would have fallen upon

her tooth and nail. Her motives for all this impressed him not at all; she was simply a witch who bound him helpless with the power of her femininity and made him eat cinders. He was so sure that his face betrayed him that he did not dare let her see it. "Well, what are you going to do about it?" he asked, over his shoulder.

"O-o-oh," she drawled, impudently. "Nothing." He could see that she was determined not to be confessed. "I may do this or I may do that. It all depends upon your behaviour, my dear Rufus."

As they rode on, he deliberated as to the best means of dealing with this condition. Suddenly he resolved to go with the whole tale direct to Marjory, and to this end he half wheeled his horse. He would reiterate that he loved her and then explain—explain! He groaned when he came to the word, and ceased formulation.

The cavalcade reached at last the bank of the Aracthus River, with its lemon groves and lush grass. A battery wheeled before them over the ancient bridge—a flight of short, broad cobbled steps up as far as the centre of the stream and a similar flight down to the other bank. The returning aplomb of the travellers was well illustrated by the professor, who, upon sighting this bridge, murmured: "Byzantine." This was the first indication that he had still within him a power to resume the normal.

The steep and narrow street was crowded with soldiers; the smoky little coffee shops were a-babble with people discussing the bad news from the front. None seemed to heed the remarkable procession that wended its way to the cable office. Here Coleman resolutely took precedence. He knew

that there was no good in expecting intelligence out of the chaotic clerks, but he managed to get upon the wires this message: "*Eclipse*, New York: Got Wainwright party; all well. Coleman." The students had struggled to send messages to their people in America, but they had only succeeded in deepening the tragic boredom of the clerks.

When Coleman returned to the street he thought that he had seldom looked upon a more moving spectacle than the Wainwright party presented at that moment. Most of the students were seated in a row, dejectedly, upon the kerb. The professor and Mrs. Wainwright looked like two old pictures which, after an existence in a considerate gloom, had been brought out in their tawdriness to the clear light. Hot white dust covered everybody, and from out the grimy faces the eyes blinked, red-fringed with sleeplessness. Desolation sat upon all, save Marjory. She possessed some marvellous power of looking always fresh. This quality had indeed impressed the old lady on the little pony until she had said to Nora Black: "That girl would look well anywhere." Nora Black had not been amiable in her reply.

Coleman called the professor and the dragoman for a durbar. The dragoman said: "Well, I can get one carriage, and we can go immediate-lee."

"Carriage be blowed!" said Coleman. "What these people need is rest, sleep. You must find a place at once. These people can't remain in the street." He spoke in anger, as if he had previously told the dragoman and the latter had been inattentive. The man immediately departed.

Coleman remarked that there was no course but to remain in the street until his dragoman had found them a

habitation. It was a mournful waiting. The students sat on the kerb. Once they whispered to Coleman, suggesting a drink, but he told them that he knew only one café, the entrance of which would be in plain sight of the rest of the party. The ladies talked together in a group of four. Nora Black was bursting with the fact that her servant had hired rooms in Arta on their outcoming journey, and she wished Mrs. Wainwright and Marjory to come to them, at least for a time, but she dared not risk a refusal, and she felt something in Mrs. Wainwright's manner which led her to be certain that such would be the answer to her invitation. Coleman and the professor strolled slowly up and down the walk.

"Well, my work is over, sir," said Coleman. "My paper told me to find you, and, through no virtue of my own, I found you. I am very glad of it. I don't know of anything in my life that has given me greater pleasure."

The professor was himself again in so far as he had lost all manner of dependence. But still he could not yet be bumptious. "Mr. Coleman," he said, "I am placed under lifelong obligation to you.—I am not thinking of myself so much.—My wife and daughter——" His gratitude was so genuine that he could not finish its expression.

"Oh, don't speak of it," said Coleman. "I really didn't do anything at all."

The dragoman finally returned and led them all to a house which he had rented for gold. In the great bare upper chamber the students dropped wearily to the floor, while the woman of the house took the Wainwrights to a more secluded apartment. As the door closed on them, Coleman turned like a

flash. "Have a drink," he said. The students rose around him like the wave of a flood. "You bet." In the absence of changes of clothing, ordinary food, the possibility of a bath, and in the presence of great weariness and dust, Coleman's whisky seemed to them a glistening luxury. Afterward they lay down as if to sleep, but in reality they were too dirty and too fagged to sleep. They simply lay murmuring. Peter Tounley even developed a small fever.

It was at this time that Coleman suddenly discovered that his acute interest in the progressive troubles of his affair of the heart had placed the business of his newspaper in the rear of his mind. The greater part of the next hours he spent in a new wrangle with the clerks in the cable office, and finally succeeded in getting off to New York that dispatch which created so much excitement for him later. Afterward he was free to reflect moodily upon the ability of Nora Black to distress him. She, with her retinue, had disappeared toward her own rooms. At dusk he went into the street, and was edified to see Nora's dragoman dodging along in his wake. He thought that this was simply another manifestation of Nora's interest in his movements, and so he turned a corner and, there pausing, waited until the dragoman spun around directly into his arms. But it seemed that the man had a note to deliver, and this was only his Oriental way of doing it.

The note read: "Come and dine with me to-night." It was not a request. It was peremptory. "All right," he said, scowling at the man.

He did not go at once, for he wished to reflect for a time and find if he could not evolve some weapons of his own.

It seemed to him that all the others were liberally supplied with weapons.

A clear, cold night had come upon the earth when he signified to the lurking dragoman that he was in readiness to depart with him to Nora's abode. They passed finally into a dark courtyard, up a winding staircase, across an embowered balcony, and Coleman entered alone a room where there were lights.

His feet were scarcely over the threshold before he had concluded that the tigress was now going to try some velvet purring. He noted that the arts of the stage had not been thought too cheaply obvious for use. Nora sat facing the door. A bit of yellow silk had been twisted about the crude shade of the lamp, and it made the play of light amber-like, shadowy, and yet perfectly clear—the light which women love. She was arrayed in a puzzling gown of that kind of Grecian silk which is so docile that one can pull yards of it through a ring. It was of the colour of new straw. Her chin was leaned pensively upon her palm, and the light fell on a pearly rounded forearm. She was looking at him with a pair of famous eyes, azure, perhaps—certainly purple at times and, it may be, black at odd moments—a pair of eyes that had made many an honest man's heart jump if he thought they were looking at him. It was a vision, yes, but Coleman's cynical knowledge of drama overpowered his sense of its beauty. He broke out brutally, in the phrases of the American street. "Your dragoman is a rubberneck. If he keeps darking me I will simply have to kick the stuffing out of him."

She was alone in the room. Her old lady had been in-

structed to have a headache and send apologies. She was not disturbed by Coleman's words. "Sit down, Rufus, and have a cigarette, and don't be cross, because I won't stand it."

He obeyed her glumly. She had placed his chair where not a charm of her could be lost upon an observant man. Evidently she did not purpose to allow him to irritate her away from her original plan. Purring was now her method, and none of his insolence could achieve a growl from the tigress. She arose, saying softly: "You look tired, almost ill, poor boy. I will give you some brandy. I have almost everything that I could think to make those *Daylight* people buy." With a sweep of her hand she indicated the astonishing opulence of the possessions in different parts of the room.

As she stood over him with the brandy there came through the smoke of his cigarette the perfume of orris-root and violet.

A servant began to arrange the little cold dinner on a camp table, and Coleman saw, with an enthusiasm which he could not fully master, four quart bottles of a notable brand of champagne placed in a rank on the floor.

At dinner Nora was sisterly. She watched him, waited upon him, treated him to an affectionate intimacy for which he knew a thousand men who would have hated him. The champagne was cold.

Slowly he melted. By the time the boy came with little cups of Turkish coffee he was at least amiable. Nora talked dreamily. "The dragoman says this room used to be part of the harem long ago." She shot him a watchful glance, as if she had expected the fact to affect him. "Seems curious, doesn't it? A harem. Fancy that." He smoked one cigar

and then discarded tobacco, for the perfume of orris-root and violet was making him meditate. Nora talked on in a low voice. She knew that, through half-closed lids, he was looking at her in steady speculation. She knew that she was conquering, but no movement of hers betrayed an elation. With the most exquisite art she aided his contemplation, baring to him, for instance, the glories of a statuesque neck, doing it all with the manner of a splendid and fabulous virgin who knew not that there was such a thing as shame. Her stockings were of black silk.

Coleman presently answered her only in monosyllable, making small distinction between yes and no. He simply sat watching her with eyes in which there were two little covetous steel-coloured flames.

He was thinking. To go to the devil—to go to the devil—to go to the devil with this girl was not a bad fate—not a bad fate—not a bad fate.

XVIII

"Come out on the balcony," cooed Nora. "There are some funny old storks on top of some chimneys near here, and they clatter like mad all day and all night."

They moved together out to the balcony, but Nora retreated with a little cry when she felt the coldness of the night. She said that she would get a cloak. Coleman was not unlike a man in a dream. He walked to the rail of the balcony, where a great vine climbed toward the roof. He noted that it was dotted with blossoms, which in the deep purple of the Oriental night were coloured in strange shades of maroon. This truth penetrated his abstraction, until, when Nora came, she found him staring at them as if their colour was a revelation which affected him vitally. She moved to his side without sound, and he first knew of her presence from the damning fragrance. She spoke just above her breath. "It's a beautiful evening."

"Yes," he answered. She was at his shoulder. If he moved two inches he must come in contact. They remained in silence leaning upon the rail. Finally he began to mutter some commonplaces which meant nothing particularly, but in his tone as he mouthed them was the note of a forlorn and passionate lover. Then, as if by accident, he traversed the two

inches, and his shoulder was against the soft and yet firm shoulder of Nora Black. There was something in his throat at this time which changed his voice into a mere choking noise. She did not move. He could see her eyes glowing innocently out of the pallor which the darkness gave to her face. If he was touching her, she did not seem to know it.

"I am awfully tired," said Coleman, thickly. "I think I will go home and turn in."

"You must be, poor boy," said Nora tenderly. "Wouldn't you like a little more of that champagne?"

"Well, I don't mind another glass."

She left him again, and his galloping thought pounded to the old refrain. To go to the devil—to go to the devil—to go to the devil with this girl was not a bad fate—not a bad fate—not a bad fate. When she returned he drank his glass of champagne. Then he mumbled: "You must be cold. Let me put your cape around you better. It won't do to catch cold here, you know."

She made a sweet pretence of rendering herself to his care. "Oh, thanks—I am not really cold.—There, that's better."

Of course all his manipulation of the cloak had been a fervid caress, and, although her acting up to this point had remained in the rôle of the splendid and fabulous virgin, she now turned her liquid eyes to his with a look that expressed knowledge, triumph, and delight. She was sure of her victory. And she said: "Sweetheart—don't you think I am as nice as Marjory?" The impulse had been airily confident.

It was as if the silken cords had been parted by the sweep of a sword. Coleman's face had instantly stiffened, and he

looked like a man suddenly recalled to the ways of light. It may easily have been that in a moment he would have lapsed again to his luxurious dreaming. But in his face the girl had read a fatal character to her blunder, and her resentment against him took precedence of any other emotion. She wheeled abruptly from him and said with great contempt: "Rufus, you had better go home. You're tired and sleepy, and more or less drunk."

He knew that the grand tumble of all their little embowered incident could be neither stayed nor mended. "Yes," he answered, sulkily, "I think so too." They shook hands huffily, and he went away.

When he arrived among the students he found that they had appropriated everything of his which would conduce to their comfort. He was furious over it. But to his bitter speeches they replied in gibes.

"Rufus is himself again. Admire his angelic disposition. See him smile. Gentle soul."

A sleepy voice said from a corner: "I know what pinches him."

"What?" asked several.

"He's been to see Nora and she flung him out bodily."

"Yes?" sneered Coleman. "At times I seem to see in you, Coke, the fermentation of some primeval form of sensation, as if it were possible for you to develop a mind in two or three thousand years, and then at other times you appear—much as you are now."

As soon as they had well measured Coleman's temper all of the students save Coke kept their mouths tightly closed. Coke either did not understand or his mood was too vin-

dictive for silence. "Well, I know you got a throw-down all right," he muttered.

"And how would you know when I got a throw-down? You pimply, milk-fed sophomore."

The others perked up their ears in mirthful appreciation of this language.

"Of course," continued Coleman, "no one would protest against your continued existence, Coke, unless you insisted on recalling yourself violently to people's attention in this way. The mere fact of your living would not usually be offensive to people if you weren't eternally turning a sort of calcium light on your prehensile attributes."

Coke was suddenly angry, angry much like a peasant, and his anger first evinced itself in a mere sputtering and spluttering. Finally he got out a rather long speech, full of grumbling noises, but he was understood by all to declare that his prehensile attributes had not led him to cart a notorious woman about the world with him. When they quickly looked at Coleman they saw that he was livid. "You——"

But, of course, there immediately arose all sorts of protesting cries from the seven non-combatants. Coleman, as he took two strides toward Coke's corner, looked fully able to break him across his knee, but for this Coke did not seem to care at all. He was on his feet with a challenge in his eye. Upon each cheek burned a sudden hectic spot. The others were clamouring, "Oh, say, this won't do. Quit it. Oh, we mustn't have a fight. He didn't mean it, Coleman." Peter Tounley pressed Coke to the wall, saying: "You damned young jackass, be quiet."

They were in the midst of these festivities when a door

opened and disclosed the professor. He might have been coming into the middle of a row in one of the corridors of the college at home, only this time he carried a candle. His speech, however, was a Washurst speech: "Gentlemen, gentlemen, what does this mean?"

All seemed to expect Coleman to make the answer. He was suddenly very cool. "Nothing, professor," he said, "only that this—only that Coke has insulted me. I suppose that it was only the irresponsibility of a boy, and I beg that you will not trouble over it."

"Mr. Coke," said the professor, indignantly, "what have you to say to this?" Evidently he could not clearly see Coke, and he peered around his candle at where the virtuous Peter Tounley was expostulating with the young man. The figures of all the excited group moving in the candle light caused vast and uncouth shadows to have titanic conflicts in the end of the room.

Peter Tounley's task was not light, and beyond that he had the conviction that his struggle with Coke was making him also to appear as a rowdy. This conviction was proven to be true by a sudden thunder from the old professor, "Mr. Tounley, desist!"

In wrath he desisted, and Coke flung himself forward. He paid less attention to the professor than if the latter had been a jack-rabbit. "You say I insulted you?" he shouted crazily in Coleman's face. "Well—I meant to, do you see?"

Coleman was glacial and lofty beyond everything. "I am glad to have you admit the truth of what I have said."

Coke was still suffocating with his peasant rage, which would not allow him to meet the clear, calm expressions of

Coleman. "Yes—I insulted you—I insulted you because what I said was correct—my prehensile attributes—yes—but I have never——"

He was interrupted by a chorus from the other students. "Oh, no, that won't do. Don't say that. Don't repeat that, Coke."

Coleman remembered the weak bewilderment of the little professor in hours that had not long passed, and it was with something of an impersonal satisfaction that he said to himself: "The old boy's got his war-paint on again." The professor had stepped sharply up to Coke and looked at him with eyes that seemed to throw out flame and heat. There was a moment's pause, and then the old scholar spoke, biting out his words as if they were each a short section of steel wire. "Mr. Coke, your behaviour will end your college career abruptly and in gloom, I promise you. You have been drinking."

Coke, his head simply floating in a sea of universal defiance, at once blurted out: "Yes, sir."

"You have been drinking?" cried the professor, ferociously. "Retire to your—retire to your—retire——" And then in a voice of thunder he shouted: "Retire."

Whereupon seven hoodlum students waited a decent moment, then shrieked with laughter. But the old professor would have none of their nonsense. He quelled them all with force and finish.

Coleman now spoke a few words. "Professor, I can't tell you how sorry I am that I should be concerned in any such riot as this, and since we are doomed to be bound so closely into each other's society I offer myself without reservation

as being willing to repair the damage as well as may be done. I don't see how I can forget at once that Coke's conduct was insolently unwarranted, but—if he has anything to say—of a nature that might heal the breach—I would be willing to—to meet him in the openest manner." As he made these remarks Coleman's dignity was something grand, and, moreover, there was now upon his face that curious look of temperance and purity which had been noted in New York as a singular physical characteristic. If he was guilty of anything in this affair at all—in fact, if he had ever at any time been guilty of anything—no mark had come to stain that bloom of innocence.

The professor nodded in the fullest appreciation and sympathy. "Of course—really there is no other sleeping place—I suppose it would be better——" Then he again attacked Coke. "Young man, you have chosen an unfortunate moment to fill us with a suspicion that you may not be a gentleman. For the time there is nothing to be done with you." He addressed the other students. "There is nothing for me to do, young gentlemen, but to leave Mr. Coke in your care. Good-night, sirs. Good-night, Coleman." He left the room with his candle.

When Coke was bade to "Retire" he had, of course, simply retreated fuming to a corner of the room, where he remained looking with yellow eyes like an animal from a cave. When the others were able to see through the haze of mental confusion they found that Coleman was with deliberation taking off his boots. Afterward, when he removed his waistcoat, he took great care to wind his large gold watch.

The students, much subdued, lay again in their places,

and when there was any talking it was of an extremely local nature, referring principally to the floor as being unsuitable for beds, and also referring from time to time to a real or an alleged selfishness on the part of some one of the recumbent men. Soon there was only the sound of heavy breathing.

When the professor had returned to what he called the Wainwright part of the house he was greeted instantly with the question: "What was it?" His wife and daughter were up in alarm. "What was it?" they repeated, wildly.

He was peevish. "Oh, nothing, nothing. But that young Coke is a regular ruffian. He had gotten himself into some tremendous uproar with Coleman. When I arrived he seemed actually trying to assault him. Revolting! He had been drinking. Coleman's behaviour, I must say, was splendid. Recognized at once the delicacy of my position—he not being a student. If I had found him in the wrong it would have been simpler than finding him in the right. Confound that rascal of a Coke." Then, as he began a partial disrobing, he treated them to grunted scraps of information. "Coke was quite insane—I feared that I couldn't control him— Coleman was like ice—and as much as I have seen to admire in him during the last few days, this quite beat it all. If he had not recognized my helplessness as far as he was concerned, the whole thing might have been a most miserable business. He is a very fine young man."

The dissenting voice to this last tribute was the voice of Mrs. Wainwright. She said: "Well, Coleman drinks, too—everybody knows that."

"I know," responded the professor, rather bashfully, "but —I am confident that he had not touched a drop."

Marjory said nothing.

The earlier artillery battles had frightened most of the furniture out of the houses of Arta, and there was left in this room only a few old red cushions, and the Wainwrights were camping upon the floor. Marjory was enwrapped in Coleman's mackintosh, and while the professor and his wife maintained some low talk of the recent incident she in silence had turned her cheek into the yellow velvet collar of the coat. She felt something against her bosom, and putting her hand carefully into the top pocket of the coat she found three cigars. These she took in the darkness and laid aside, telling herself to remember their position in the morning. She had no doubt that Coleman would rejoice over them before he could get back to Athens, where there were other good cigars.

XIX

The ladies of the Wainwright party had not complained at all when deprived of even such civilized advantages as a shelter and a knife and fork and soap and water, but Mrs. Wainwright complained bitterly amid the half-civilization of Arta. She could see here no excuse for the absence of several hundred things which she had always regarded as essential to life. She began at 8.30 a. m. to make both the professor and Marjory woeful with an endless dissertation upon the beds in the hotel at Athens. Of course she had not regarded them at the time as being exceptional beds—that was quite true—but then, one really never knew what one was really missing until one really missed it. She would never have thought that she would come to consider those Athenian beds as excellent—but experience is a great teacher—makes one reflect upon the people who year in and year out have no beds at all, poor things.—Well, it made one glad if one did have a good bed, even if it was at the time on the other side of the world.—If she ever reached it she did not know what could ever induce her to leave it again.—She would never be induced——

"'Induced'!" snarled the professor. The word represented to him a practised feminine misusage of truth, and at such

his white warlock always arose. "'Induced'! Out of four American women I have seen lately, you seem to be the only one who would say that you had endured this thing because you had been 'induced' by others to come over here. How absurd!"

Mrs. Wainwright fixed her husband with a steely eye. She saw opportunity for a shattering retort. "You don't mean, Harrison, to include Marjory and I in the same breath with those two women?"

The professor saw no danger ahead for himself. He merely answered: "I had no thought either way. It did not seem important."

"Well, it is important," snapped Mrs. Wainwright. "Do you know that you are speaking in the same breath of Marjory and Nora Black the actress?"

"No," said the professor. "Is that so?" He was astonished, but he was not aghast at all. "Do you mean to say that is Nora Black the comic opera star?"

"That's exactly who she is," said Mrs. Wainwright, dramatically. "And I consider that—I consider that Rufus Coleman has done no less than—misled us."

This last declaration seemed to have no effect upon the professor's pure astonishment, but Marjory looked at her mother suddenly. However, she said no word, exhibiting again that strange and inscrutable countenance which masked even the tiniest of her maidenly emotions.

Mrs. Wainwright was triumphant, and she immediately set about celebrating her victory. "Men never see those things," she said to her husband. "Men never see those things. You would have gone on for ever without finding

out that your—your—hospitality was being abused by that Rufus Coleman."

The professor woke up. "Hospitality?" he said, indignantly. "Hospitality? I have not had any hospitality to be abused. Why don't you talk sense? It is not that, but—it might——" He hesitated and then spoke slowly. "It might be very awkward. Of course one never knows anything definite about such people, but I suppose—— Anyhow, it was strange in Coleman to allow her to meet us."

"It was all a pre-arranged plan," announced the triumphant Mrs. Wainwright. "She came here on purpose to meet Rufus Coleman, and he knew it, and I should not wonder if they had not the exact spot picked out where they were going to meet."

"I can hardly believe that," said the professor, in distress. "I can hardly believe that. It does not seem to me that Coleman——"

"Oh, yes. Your dear Rufus Coleman," cried Mrs. Wainwright. "You think he is very fine now. But I can remember when you didn't think——"

And the parents turned together an abashed look at their daughter. The professor actually flushed with shame. It seemed to him that he had just committed an atrocity upon the heart of his child. The instinct of each of them was to go to her and console her in their arms. She noted it immediately, and seemed to fear it. She spoke in a clear and even voice. "I don't think, father, that you should distress me by supposing that I am concerned at all if Mr. Coleman cares to get Nora Black over here."

"Not at all," stuttered the professor. "I——"

Mrs. Wainwright's consternation turned suddenly to anger. "He is a scapegrace. A rascal. A—a——"

"Oh," said Marjory, coolly, "I don't see why it isn't his own affair. He didn't really present her to you, mother, you remember? She seemed quite to force her way at first, and then you—you did the rest. It should be very easy to avoid her, now that we are out of the wilderness. And then it becomes a private matter of Mr. Coleman's. For my part, I rather liked her. I don't see such a dreadful calamity."

"Marjory!" screamed her mother. "How dreadful. Liked her! Don't let me hear you say such shocking things."

"I fail to see anything shocking," answered Marjory, stolidly.

The professor was looking helplessly from his daughter to his wife, and from his wife to his daughter, like a man who was convinced that his troubles would never end. This new catastrophe created a different kind of difficulty, but he considered that the difficulties were as robust as had been the preceding ones. He put on his hat and went out of the room. He felt an impossibility of saying anything to Coleman, but he felt that he must look upon him. He must look upon this man and try to know from his manner the measure of guilt. And incidentally he longed for the machinery of a finished society which prevents its parts from clashing, prevents it with its great series of law upon law, easily operative but relentless. Here he felt as a man flung into the jungle with his wife and daughter, where they could become the victims of any sort of savagery. His thought referred once more to what he considered the invaluable services of Coleman, and as he observed them in conjunction with the present

accusation he was simply dazed. It was, then, possible that one man could play two such divergent parts. He had not learned this at Washurst. But no; the world was not such a bed of putrefaction. He would not believe it; he would not believe it.

After adventures which require great nervous endurance it is only upon the second or third night that the common man sleeps hard. The students had expected to slumber like dogs on the first night after their trials, but none slept long, and few slept soundly.

Coleman was the first man to arise. When he left the room the students were just beginning to blink. He took his dragoman among the shops, and he bought there all the little odds and ends which might go to make up the best breakfast in Arta. If he had had news of certain talk, he probably would not have been playing dragoman for eleven people. Instead, he would have been buying breakfast for one. During his absence the students arose and performed their frugal toilets. Considerable attention was paid to Coke by the others. "He made a monkey of you," said Peter Tounley with unction. "He twisted you until you looked like a wet grey rag. You had better leave this wise guy alone."

It was not the night, nor was it meditation, that had taught Coke anything, but he seemed to have learned something from the mere lapse of time. In appearance he was subdued, but he managed to make a temporary jauntiness as he said: "Oh, I don't know."

"Well, you ought to know," said he who was called Billie. "You ought to know. You made an egregious snark of yourself. Indeed, you sometimes resembled a boojum. Anyhow,

you were a plain chump. You exploded your face about something of which you knew nothing, and I'm damned if I believe you'd make even a good retriever."

"You're a half-bred water-spaniel," blurted Peter Tounley. "And," he added, musingly, "that is a pretty low animal."

Coke was argumentative. "Why am I?" he asked, turning his head from side to side. "I don't see where I was so wrong."

"Oh, dances, balloons, picnics, parades, and ascensions," they retorted, profanely. "You swam voluntarily into water that was too deep for you. Swim out. Get dry. Here's a towel."

Coke, smitten in the face with a wet cloth rolled into a ball, grabbed it and flung it futilely at a well-dodging companion. "No," he cried, "I don't see it. Now look here. I don't see why we shouldn't all resent this Nora Black business."

One student said: "Well, what's the matter with Nora Black, anyhow?"

Another student said: "I don't see how you've been issued any licence to say things about Nora Black."

Another student said: "All anybody can say will not make me believe that he had a thing to do with it."

Another student said dubiously: "Well, he knows her well."

And then three or four spoke at once. "He was very badly rattled when she appeared upon the scene."

Peter Tounley asked: "Well, which of you people know anything wrong about Nora Black?"

There was a pause, and then Coke said: "Oh, of course—I don't know—but——"

He who was called Billie then addressed his companions. "It wouldn't be right to repeat any old lie about Nora Black, and by the same token it wouldn't be right to see old Mother

Wainwright chummin' with her. There is no wisdom in going further than that. Old Mother Wainwright don't know that her fair companion of yesterday is the famous comic opera star. For my part, I believe that Coleman is simply afraid to tell her. I don't think he wished to see Nora Black yesterday any more than he wished to see the devil. The discussion, as I understand it, concerned itself only with what Coleman had to do with the thing, and yesterday anybody could see that he was in a panic."

They heard a step on the stair, and directly Coleman entered, followed by his dragoman. They were laden with the raw material for breakfast. The correspondent looked keenly among the students, for it was plain that they had been talking of him. It filled him with rage, and for a stifling moment he could not think why he failed to immediately decamp in chagrin and leave eleven orphans to whatever fate their general incompetence might lead them. It struck him as a deep shame that even then he and his paid man were carrying in the breakfast. He wanted to fling it all on the floor and walk out. Then he remembered Marjory. She was the reason. She was the reason for everything.

But he could not repress certain of his thoughts. "Say, you people," he said, icily, "you had better soon learn to hustle for yourselves. I may be a dragoman, and a butler, and a cook, and a housemaid, but I'm blowed if I'm a wet nurse." In reality, he had taken the most generous pleasure in working for the others before their eyes had even been opened from sleep, but it was now all turned to wormwood. It is certain that even this could not have deviated this executive man from labour and management, because these

were his life. But he felt that he was about to walk out of the room, consigning them all to Hades. His glance of angry reproach fastened itself mainly upon Peter Tounley, because he knew that, of all, Peter was the most innocent.

Peter Tounley was abashed by this glance. "So you've brought us something to eat, old man. That is tremendously nice of you—we—appreciate it like—everything."

Coleman was mollified by Peter's tone. Peter had had that emotion which is equivalent to a sense of guilt, although in reality he was speckless. Two or three of the other students bobbed up to a sense of the situation. They ran to Coleman and with polite cries took his provisions from him. One dropped a bunch of lettuce on the floor, and others reproached him with scholastic curses. Coke was seated near the window, half militant, half conciliatory. It was impossible for him to keep up a manner of deadly enmity while Coleman was bringing in his breakfast. He would have much preferred that Coleman had not brought in his breakfast. He would have much preferred to forego breakfast altogether. He would have much preferred anything. There seemed to be a conspiracy of circumstance to put him in the wrong and make him appear as a ridiculous young peasant. He was the victim of a benefaction, and he hated Coleman harder now than at any previous time. He saw that if he stalked out and took his breakfast alone in a café, the others would consider him still more of an outsider. Coleman had expressed himself like a man of the world and a gentleman, and Coke was convinced that he was a superior man of the world and a superior gentleman, but that he simply had not had words to express his position at the proper time.

Coleman was glib. Therefore, Coke had been the victim of an attitude as well as of a benefaction. And so he deeply hated Coleman.

The others were talking cheerfully. "What the deuce are these, Coleman? Sausages? Oh, my. And look at these burlesque fishes. Say, these Greeks don't care *what* they eat. Them thar things am sardines in the crude state. No? Great God, look at those things. Look. What? Yes, they are. Radishes. Greek synonym for radishes."

The professor entered. "Oh," he said apologetically, as if he were intruding in a boudoir. He looked, too, as if he thought it Coleman's boudoir. All his serious desire to probe Coleman to the bottom ended in embarrassment. Mayhap it was not a law of feeling, but it happened at any rate. He had come in a puzzled frame of mind, even an accusative frame of mind, and almost immediately he found himself suffering like a culprit before his judge. It is a phenomenon of what we call guilt and innocence.

Coleman welcomed him cordially. "Well, professor, good-morning. I've rounded up some things that at least may be eaten."

"You are very good, very considerate, Mr. Coleman," answered the professor, hastily. "I am sure we are much indebted to you." He had scanned the correspondent's face, and it had been so devoid of guile that he was fearful that his suspicion, a base suspicion, of this noble soul would be detected. "No, no, we can never thank you enough."

Some of the students began to caper with a sort of decorous hilarity before their teacher. "Look at the sausage, professor. Did you ever see such sausage? Isn't it salubrious? And

see these other things, sir. Aren't they curious? I shouldn't wonder if they were alive. Turnips, sir? No, sir. I think they are Pharisees. I have seen a Pharisee look like a pelican, but I have never seen a Pharisee look like a turnip, so I think these turnips must be Pharisees, sir. Yes, they may be walrus. We're not sure. Anyhow, their angles are geometrically all wrong. Peter, look out." Some green stuff was flung across the room. The professor laughed; Coleman laughed. Despite Coke, dark-browed, sulking, and yet desirous of reinstating himself, the room had waxed warm with the old college feeling, the feeling of lads who seemed never to treat anything respectfully and yet at the same time managed to treat the real things with respect. The professor himself contributed to their wild carouse over the strange Greek viands. It was a vivacious moment, common to this class in times of relaxation, and it was understood perfectly.

Coke arose. "I don't see that I have any friends here," he said, hoarsely, "and in consequence I don't see why I should remain here."

All looked at him. At the same moment Mrs. Wainwright and Marjory entered the room.

XX

"Good-morning," said Mrs. Wainwright jovially to the students, and then she stared at Coleman as if he were a sweep at a wedding.

"Good-morning," said Marjory.

Coleman and the students made reply. "Good-morning. Good-morning. Good-morning. Good-morning——"

It was curious to see this greeting, this common phrase, this bit of old ware, this antique, come upon a dramatic scene and pulverize it. Nothing remained but a ridiculous dust. Coke, glowering, with his lips still trembling from heroic speech, was an angry clown, a pantaloon in rage. Nothing was to be done to keep him from looking like an ass. He strode toward the door mumbling something about a walk before breakfast.

Mrs. Wainwright beamed upon him. "Why, Mr. Coke, not before breakfast? You surely won't have time." It was grim punishment. He appeared to go blind, and he fairly staggered out of the door, mumbling again—mumbling thanks or apologies or explanations. About the mouth of Coleman played a sinister smile.

The professor cast upon his wife a glance expressing weariness. It was as if he said: "There you go again. You can't keep your foot out of it." She understood the glance, and

so she asked blankly: "Why, what's the matter? Oh." Her belated mind grasped that it was an aftermath of the quarrel of Coleman and Coke. Marjory looked as if she was distressed in the belief that her mother had been stupid. Coleman was outwardly serene. It was Peter Tounley who finally laughed a cheery, healthy laugh, and they all looked at him with gratitude, as if his sudden mirth had been a real statement of reconciliation and consequent peace.

The dragoman and others disported themselves until a breakfast was laid upon the floor. The adventurers squatted upon the floor. They made a large company. The professor and Coleman discussed the means of getting to Athens.

Peter Tounley sat next to Marjory. "Peter," she said, privately, "what was all this trouble between Coleman and Coke?"

Peter answered blandly: "Oh, nothing at all. Nothing at all."

"Well, but—" she persisted, "what was the cause of it?"

He looked at her quaintly. He was not one of those in love with her, but he was interested in the affair. "Don't you know?" he asked.

She understood from his manner that she had been some kind of issue in the quarrel. "No," she answered, hastily. "I don't."

"Oh, I don't mean that," said Peter. "I only meant—I only meant—oh, well, it was about nothing—really."

"It must have been about something," continued Marjory. She continued, because Peter had denied that she was concerned in it. "Whose fault?"

"I really don't know. It was all rather confusing," lied Peter, tranquilly.

Coleman and the professor decided to accept a plan of

the correspondent's dragoman to start soon on the first stage of the journey to Athens. The dragoman had said that he had found two large carriages rentable.

Coke, the outcast, walked alone in the narrow streets. The flight of the Crown Prince's army from Larissa had just been announced in Arta, but Coke was probably the most woebegone object on the Greek peninsula.

He encountered a strange sight on the streets. A woman garbed in the style for walking of an afternoon on upper Broadway was approaching him through a mass of kilted mountaineers and soldiers in soiled overcoats. Of course he recognized Nora Black.

In his conviction that everybody in the world was at this time considering him a mere worm, he was sure that she would not heed him. Beyond that he had been presented to her notice in but a transient and cursory fashion. But, contrary to his conviction, she turned a radiant smile upon him. "Oh," she said, brusquely, "you are one of the students. Good-morning." In her manner was all the confidence of an old warrior, a veteran who addresses the universe with assurance because of his past battles.

Coke grinned at this strange greeting. "Yes, Miss Black," he answered, "I am one of the students."

She did not seem to quite know how to formulate her next speech. "Er—I suppose you're going to Athens at once? You must be glad after your horrid experiences."

"I believe they are going to start for Athens to-day," said Coke.

Nora was all attention. " 'They'?" she repeated. "Aren't you going with them?"

"Well," he said, "—well——"

She saw, of course, that there had been some kind of trouble. She laughed. "You look as if somebody had kicked you downstairs," she said, candidly. She at once assumed an intimate manner toward him which was like a temporary motherhood. "Come, walk with me and tell me all about it." There was in her tone a most artistic suggestion that, whatever had happened, she was on his side. He was not loath. The street was full of soldiers, whose tongues clattered so loudly that the two foreigners might have been wandering in a great cave of the winds. "Well, what was the row about?" asked Nora. "And who was in it?"

It would have been no solace to Coke to pour out his tale even if it had been a story that he could have told Nora. He was not stopped by the fact that he had gotten himself into the quarrel because he had insulted the name of the girl at his side. He did not think of it at that time. The whole thing was now extremely vague in outline to him, and he only had a dull feeling of misery and loneliness. He wanted her to cheer him.

Nora laughed again. "Why, you're a regular little kid. Do you mean to say you've come out here sulking alone because of some nursery quarrel?"

He was ruffled by her manner. It did not contain the cheering he required. "Oh, I don't know that I'm such a regular little kid," he said, sullenly. "The quarrel was not a nursery quarrel."

"Why don't you challenge him to a duel?" asked Nora, suddenly. She was watching him closely.

"Who?" said Coke.

"Coleman, you stupid," answered Nora.

They stared at each other, Coke paying her first the tribute of astonishment and then the tribute of admiration. "Why, how did you guess that?" he demanded.

"Oh," said Nora, "I've known Rufus Coleman for years, and he is always rowing with people."

"That is just it," cried Coke eagerly. "That is just it. I fairly hate the man. Almost all of the other fellows will stand his abuse, but it riles me, I tell you. I think he is a beast. And, of course, if you seriously meant what you said about challenging him to a duel—I mean if there is any sense in that sort of thing—I would challenge Coleman. I swear I would. I think he's a great bluffer, anyhow. Shouldn't wonder if he would back out. Really, I shouldn't."

Nora smiled humorously at a house on her side of the narrow way. "I wouldn't wonder if he did, either," she answered. After a time she said: "Well, do you mean to say that you have definitely shaken them? Aren't you going back to Athens with them or anything?"

"I—I don't see how I can," he said, morosely.

"Oh," she said. She reflected for a time. At last she turned to him archly and asked: "Some words over a lady?"

Coke looked at her blankly. He suddenly remembered the horrible facts. "No—no—not over a lady."

"My dear boy, you are a liar," said Nora, freely. "You are a little unskilful liar. It *was* some words over a lady, and the lady's name is Marjory Wainwright."

Coke felt as though he had suddenly been let out of a cell, but he continued a mechanical denial. "No, no—it wasn't, truly—upon my word——"

"Nonsense," said Nora. "I know better. Don't you think you can fool me, you little cub. I know you're in love with Marjory Wainwright, and you think Coleman is your rival. What a blockhead you are. Can't you understand that people see these things?"

"Well——" stammered Coke.

"Nonsense," said Nora again. "Don't try to fool me; you may as well understand that it's useless. I am too wise."

"Well——" stammered Coke.

"Go ahead," urged Nora. "Tell me about it. Have it out."

He began with great importance and solemnity. "Now, to tell you the truth—that *is* why I hate him—I hate him like anything.—I can't see why everybody admires him so. I don't see anything to him myself. I don't believe he's got any more principle than a wolf. I wouldn't trust him with two dollars. Why, I know stories about him that would make your hair curl. When I think of a girl like Marjory——"

His speech had become a torrent. But here Nora raised her hand. "Oh! Oh! Oh! That will do. That will do. Don't lose your senses. I don't see why this girl Marjory is any too good. She is no chicken, I'll bet. Don't let yourself get fooled with that sort of thing."

Coke was unaware of his incautious expressions. He floundered on, while Nora looked at him as if she wanted to wring his neck. "No—she's too fine and too good—for him or anybody like him—she's too fine and too good——"

"Aw, rats," interrupted Nora, furiously. "You make me tired."

Coke had a wooden-headed conviction that he must make

Nora understand Marjory's infinite superiority to all others of her sex, and so he passed into a panegyric, each word of which was a hot coal to the girl addressed. Nothing would stop him, apparently. He even made the most stupid repetitions. Nora finally stamped her foot formidably. "Will you stop? Will you stop?" she said through her clenched teeth. "Do you think I want to listen to your everlasting twaddle about her? Why, she's—she's no better than other people, you ignorant little mamma's boy. She's no better than other people, you swab!"

Coke looked at her with the eyes of a fish. He did not understand. "But she *is* better than other people," he persisted.

Nora seemed to decide suddenly that there would be no accomplishment in flying desperately against this rock-walled conviction. "Oh, well," she said, with marvellous good nature, "perhaps you are right, numskull. But look here: do you think she cares for him?"

In his heart, his jealous heart, he believed that Marjory loved Coleman, but he reiterated eternally to himself that it was not true. As for speaking it to another, that was out of the question. "No," he said, stoutly, "she doesn't care a snap for him." If he had admitted it, it would have seemed to him that he was somehow advancing Coleman's chances.

"Oh, she doesn't, eh?" said Nora enigmatically. "She doesn't?" He studied her face with an abrupt, miserable suspicion, but he repeated doggedly: "No, she doesn't."

"Ahem," replied Nora. "Why, she's set her cap for him all right. She's after him for certain. It's as plain as day. Can't you see that, stupidity?"

"No," he said hoarsely.

"You are a fool," said Nora. "It isn't Coleman that's after her. It is she that is after Coleman."

Coke was mulish. "No such thing. Coleman's crazy about her. Everybody has known it ever since he was in college. You ask any of the other fellows."

Nora was now very serious, almost doleful. She remained still for a time, casting at Coke little glances of hatred. "I don't see my way clear to ask any of the other fellows," she said at last, with considerable bitterness. "I'm not in the habit of conducting such inquiries."

Coke felt now that he disliked her, and he read plainly her dislike of him. If they were the two villains of the play, they were not having fun together at all. Each had some kind of deep knowledge that their aspirations, far from colliding, were of such character that the success of one would mean at least assistance to the other, but neither could see how to confess it. Perhaps it was from shame; perhaps it was because Nora thought Coke to have little wit; perhaps it was because Coke thought Nora to have little conscience. Their talk was mainly rudderless. From time to time Nora had an inspiration to come boldly at the point, but this inspiration was commonly defeated by some extraordinary manifestation of Coke's incapacity. To her mind, then, it seemed like a proposition to ally herself to a butcher-boy in a matter purely sentimental. She wondered indignantly how she was going to conspire with this lad, who puffed out his infantile cheeks in order to conceitedly demonstrate that he did not understand the game at all. She hated Marjory for it. Evidently it was only the weaklings who fell in love with

that girl. Coleman was an exception, but then, Coleman was misled by extraordinary artifices. She meditated for a moment if she should tell Coke to go home and not bother her. What at last decided the question was his unhappiness. She clung to this unhappiness for its value as it stood alone, and because its reason for existence was related to her own unhappiness. "You say you are not going back to Athens with your party. I don't suppose you're going to stay here. I'm going back to Athens to-day. I came up here to see a battle, but it doesn't seem that there are to be any more battles. The fighting will now all be on the other side of the mountains." Apparently she had learned in some haphazard way that the Greek peninsula was divided by a spine of almost inaccessible mountains, and the war was thus split into two simultaneous campaigns. The Arta campaign was known to be ended. "If you want to go back to Athens without consorting with your friends, you had better go back with me. I can take you in my carriage as far as the beginning of the railroad. Don't you worry. You've got money enough, haven't you? The professor isn't keeping your money?"

"Yes," he said slowly, "I've got money enough." He was apparently dubious over the proposal.

In their abstracted walk they had arrived in front of the house occupied by Coleman and the Wainwright party. Two carriages, forlorn in dusty age, stood before the door. Men were carrying out new leather luggage and flinging it into the traps amid a great deal of talk which seemed to refer to nothing. Nora and Coke stood looking at the scene without either thinking of the importance of running away, when

out tumbled seven students, followed immediately but in more decorous fashion by the Wainwrights and Coleman.

Some student set up a whoop. "Oh, there he is. There's Coke. Hey, Coke, where you been? Here he is, professor."

For a moment after the hoodlum had subsided, the two camps stared at each other in silence.

XXI

Nora and Coke were an odd looking pair at the time. They stood indeed as if rooted to the spot, staring vacuously, like two villagers, at the surprising travellers. It was not an eternity before the practised girl of the stage recovered her poise, but to the end of the incident the green youth looked like a culprit and a fool. Mrs. Wainwright's glower of offensive incredulity was a masterpiece. Marjory nodded pleasantly; the professor nodded. The seven students clambered boisterously into the forward carriage, making it clang with noise like a rook's nest. They shouted to Coke: "Come on; all aboard; come on, Coke; we're off. Hey, there, Cokey, hurry up." The professor, as soon as he had seated himself on the forward seat of the second carriage, turned in Coke's general direction and asked formally: "Mr. Coke, are you or are you not coming with us?" He felt seemingly much in doubt as to the propriety of abandoning the headstrong young man, and this doubt was not at all decreased by Coke's appearance with Nora Black. As far as he could tell, any assertion of authority on his part would end only in a scene in which Coke would probably insult him with some gross violation of collegiate conduct. As at first the young man made no reply, the professor after waiting spoke again. "You understand, Mr. Coke, that if you separate yourself from

the party you encounter my strongest disapproval, and if I did not feel responsible to the college and your father for your safe journey to New York, I—I don't know but what I would have you expelled by cable if that were possible."

Although Coke had been silent, and Nora Black had had the appearance of being silent, in reality she had lowered her chin and whispered sideways and swiftly. She had said: "Now, here's your time. Decide quickly, and don't look like such a wooden Indian."

Coke pulled himself together with a visible effort and spoke to the professor from an inspiration in which he had no faith. "I understand my duties to you, sir, perfectly. I also understand my duty to the college. But I fail to see where either of these obligations require me to accept the introduction of objectionable people into the party. If I owe a duty to the college and to you, I don't owe any to Coleman, and, as I understand it, Coleman was not in the original plan of this expedition. If such had been the case, I would not have been here. I can't tell what the college may see fit to do, but as for my father, I have no doubt of how he will view it."

The first one to be electrified by the speech was Coke himself. He saw with a kind of subconscious amazement this volley of bird-shot take effect upon the face of the old professor. The face of Marjory flushed crimson, as if her mind had sprung to a fear that, if Coke could develop ability in this singular fashion, he might succeed in humiliating her father in the street in the presence of the seven students, her mother, Coleman, and—herself. She had felt the bird-shot sting her father.

When Coke had launched forth, Coleman, with his legs stretched far apart, had just struck a match on the wall of the house and was about to light a cigar. His groom was leading up his horse. He saw the value of Coke's argument more appreciatively and sooner, perhaps, than did Coke. The match dropped from his fingers, and in the white sunshine and still air it burnt on the pavement, orange-coloured and with languor. Coleman held his cigar with all five fingers in a manner out of all the laws of smoking. He turned toward Coke. There was danger in the moment, but then in a flash it came upon him that his rôle was not of squabbling with Coke, far less of punching him. On the contrary, he was to act the part of a cool and instructed man who refused to be waylaid into foolishness by the outcries of this pouting youngster and who placed himself in complete deference to the wishes of the professor. Before the professor had time to embark upon any reply to Coke, Coleman was at the side of the carriage and, with a fine assumption of distress, was saying: "Professor, I could very easily ride back to Agrinium alone. It would be all right. I don't want to——"

To his surprise the professor waved at him to be silent as if he were a mere child. The old man's face was set with the resolution of exactly what he was going to say to Coke. He began in a measured tone, speaking with feeling but with no trace of anger. "Mr. Coke, it has probably escaped your attention that Mr. Coleman, at what I consider a great deal of peril to himself, came out to rescue this party—you and others—and although he studiously disclaims all merit in his finding us and bringing us in, I do not regard it in that way, and I am surprised that any member of this

party should conduct himself in this manner toward a man who has been most devotedly and generously at our service." It was at this time that the professor raised himself and shook his finger at Coke, his voice now ringing with scorn. In such moments words came to him and formed themselves into sentences almost too rapidly for him to speak them. "You are one of the most remarkable products of our civilization which I have yet come upon. What do you mean, sir? Where are your senses? Do you think that all this puling and puking is manhood? I will tell you what I will do with you. I thought I brought out eight students to Greece, but when I find that I brought out seven students and—er—an—orang-outang—don't get angry, sir—I don't care for your anger—I say, when I discover this I am naturally puzzled for a moment. I will leave you to the judgment of your peers. Young gentlemen!"

Of the seven heads of the forward carriage none had to be turned. All had been turned since the beginning of the talk. If the professor's speech had been delivered in one of the classrooms of Washurst they would have glowed with delight over the butchery of Coke, but here they felt its portentous aspect. Butchery here in Greece, thousands of miles from home, presented to them more of the emphasis of downright death and destruction. The professor called out: "Young gentlemen, I have done all that I can do without using force, which, much to my regret, is impracticable. If you will persuade your fellow student to accompany you, I think our consciences will be the better for not having left a weak-minded brother alone among the by-paths."

The valuable aggregation of intelligence and refinement which decorated the interior of the first carriage did not hesitate over answering this appeal. In fact, his fellow students had worried among themselves over Coke, and their desire to see him come out of his troubles in fair condition was intensified by the fact that they had lately concentrated much thought upon him. There was a somewhat comic pretence of speaking so that only Coke could hear. Their chorus was low-sung. "Oh, cheese it, Coke. Let up on yourself, you blind ass. Wait till you get to Athens and then go and act like a monkey. All this is no good——"

The advice which came from the carriage was all in one direction, and there was so much of it that the hum of voices sounded like a wind blowing through a forest.

Coke spun suddenly and said something to Nora Black. Nora laughed rather loudly, and then the two turned squarely and the Wainwright party contemplated what were surely at that time the two most insolent backs in the world.

The professor looked as if he might be going to have a fit. Mrs. Wainwright lifted her eyes toward high heaven and, flinging out her trembling hands, cried: "Oh, what an outrage. *What* an outrage! That minx——" The consensus of opinion in the first carriage was perfectly expressed by Peter Tounley, who with a deep-drawn breath said: "Well, I'm damned!" Marjory had moaned and lowered her head as from a sense of complete personal shame. Coleman lit his cigar and mounted his horse. "Well, I suppose there is nothing for it but to be off, professor?" His tone was full of regret, a sort of poetic regret. For a moment the professor looked at him blankly, and then gradually recovered part of his

usual manner. "Yes," he said sadly, "there is nothing for it but to go on."

At a word from the dragoman, the two impatient drivers spoke gutturally to their horses, and the carriages whirled out of Arta. Coleman, his dragoman, and the groom trotted in the dust from the wheels of the Wainwright carriage. The correspondent always found his reflective faculties improved by the constant pounding of a horse on the trot, and he was not sorry to have now a period for reflection, as well as this artificial stimulant. As he viewed the game he had in his hand about all the cards that were valuable. In fact, he considered that the only ace against him was Mrs. Wainwright. He had always regarded her as a stupid person, concealing herself behind a mass of trivialities which were all conventional, but he thought now that the more stupid she was and the more conventional in her triviality, the more she approached to being the very ace of trumps itself. She was just the sort of card that would come upon the table amid the neat play of experts and by some inexplicable arrangement of circumstance lose a whole game for the wrong man.

After Mrs. Wainwright he worried over the students. He believed them to be reasonable enough; in fact, he honoured them distinctly in regard to their powers of reason, but he knew that people generally hated a row. It put them off their balance, made them sweat over a lot of pros and cons, and prevented them from thinking, for a time at least, only of themselves. Then they came to resent the principals in a row. Of course, the principal who was thought to be in the wrong was the most resented, but Coleman believed

that, after all, people always came to resent the other principal, or at least be impatient and suspicious of him. If he was a correct person, why was he in a row at all? The principal who had been in the right often brought this impatience and suspicion upon himself, no doubt, by never letting the matter end, continuing to yawp about his virtuous suffering, and not allowing people to return to the steady contemplation of their own affairs. As a precautionary measure he decided to say nothing at all about the late trouble, unless some one addressed him upon it. Even then he would be serenely laconic. He felt that he must be popular with the seven students. In the first place, it was nice that in the presence of Marjory they should like him, and in the second place he feared to displease them as a body because he believed that he had some dignity. Hoodlums are seldom dangerous to other hoodlums, but if they catch pomposity alone in the field, pomposity is their prey. They tear him to mere bloody ribbons, amid heartless shrieks. When Coleman put himself on the same basis with the students, he could cope with them easily, but he did not want the wild pack after him when Marjory could see the chase. And so he reasoned that his best attitude was to be one of rather taciturn serenity.

On the hard military road the hoofs of the horses made such clatter that it was practically impossible to hold talk between the carriages and the horsemen without all parties bellowing. The professor, however, strove to overcome the difficulties. He was apparently undergoing a great amiability toward Coleman. Frequently he turned with a bright face and, pointing to some object in the landscape, obviously tried to convey something entertaining to Coleman's

mind. Coleman could see his lips mouth the words. He always nodded cheerily in answer and yelled.

The road ultimately became that straight lance-handle which Coleman—it seemed as if many years had passed—had traversed with his dragoman and the funny little carriers. He was fixing in his mind a possible story to the Wainwrights about the snake and his first dead Turk. But suddenly the carriages left this road and began a circuit of the Gulf of Arta, winding about an endless series of promontories. The journey developed into an excess of dust whirling from a road which half circled the waist of cape after cape. All dramatics were lost in the rumble of wheels and in the click of hoofs. They passed a little soldier leading a prisoner by a string. They passed more frightened peasants, who seemed resolved to flee down into the very boots of Greece. And people looked at them with scowls, envying them their speed. At the little town from which Coleman had embarked at one stage of the upward journey, they found crowds in the streets. There was no longer any laughter, any confidence, any vim. All the spirit of the visible Greek nation seemed to have been knocked out of it in two blows. But still they talked and never ceased talking. Coleman noticed that the most curious changes had come upon them since his journey to the frontier. They no longer approved of foreigners. They seemed to blame the travellers for something which had transpired in the past few days. It was not that they really blamed the travellers for the nation's calamity: it was simply that their minds were half stunned by the news of defeats, and, not thinking for a moment to blame themselves, or even not thinking to attribute the defeats to mere numbers

and skill, they were savagely eager to fasten it upon something near enough at hand for the operation of vengeance.

Coleman perceived that the dragoman, all his former plumage gone, was whining and snivelling as he argued to a dark-browed crowd that was running beside the cavalcade. The groom, who always had been a miraculously laconic man, was suddenly launching forth garrulously. The drivers, from their high seats, palavered like madmen, driving with one hand and gesturing with the other, explaining evidently their own great innocence.

Coleman saw that there was trouble, but he only sat more stiffly in his saddle. The eternal gabble moved him to despise the situation. At any rate, the travellers would soon be out of this town and on to a more sensible region.

However, he saw the driver of the first carriage suddenly pull up before a little blackened coffee-shop and inn. The dragoman spurred forward and began wild expostulation. The second carriage pulled up close behind the other. The crowd, murmuring like a Roman mob in Nero's time, closed around them.

XXII

Coleman pushed his horse coolly through the throng to the dragoman's side. "What is it?" he demanded. The dragoman was broken-voiced. "These peoples, they say you are Germans, all Germans, and they are ongry," he wailed. "I can do nossing—nossing."

"Well, tell these men to drive on," said Coleman; "tell them they *must* drive on."

"They will note drive on," wailed the dragoman, still more loudly. "I can do nossing. They say here is place for feed the horse. It is the custom, and they will note drive on."

"*Make* them drive on."

"They will *note*," shrieked the agonized servitor.

Coleman looked from the men waving their arms and chattering on the box-seats to the men of the crowd, who also waved their arms and chattered. In this throng far to the rear of the fighting armies there did not seem to be a single man who was not able-bodied, who had not been free to enlist as a soldier. They were of that scurvy behind-the-rear-guard which every nation has in degree proportionate to its worth. The manhood of Greece had gone to the frontier, leaving at home this rabble of talkers, most of whom were armed with rifles for mere pretension. Coleman loathed

them to the end of his soul. He thought them a lot of infants who would like to prove their courage upon eleven innocent travellers all but unarmed, and in this fact he was quick to see a great danger to the Wainwright party. One could deal with soldiers; soldiers would have been ashamed to bait helpless people; but this rabble——

The fighting blood of the correspondent began to boil, and he really longed for the privilege to run amuck through the multitude. But a look at the Wainwrights kept him in his senses. The professor had turned pale as a dead man. He sat very stiff and still while his wife clung to him, hysterically beseeching him to do something, do something, although what he was to do she could not have even imagined.

Coleman took the dilemma by its beard. He dismounted from his horse into the depths of the crowd and addressed the Wainwrights. "I suppose we had better go into this place and have some coffee while the men feed their horses. There is no use in trying to make them go on." His manner was fairly casual, but they looked at him in glazed horror. "It is the only thing to do. This crowd is not nearly so bad as they think they are. But we've got to look as if we felt confident." He himself had no confidence with this angry buzz in his ears, but he felt certain that the only correct move was to get everybody as quickly as possible within the shelter of the inn. It might not be much of a shelter for them, but it was better than the carriages in the street.

The professor and Mrs. Wainwright seemed to be considering their carriage as a castle, and they looked as if their terror had made them physically incapable of leaving it. Coleman stood waiting. Behind him the clapper-tongued

crowd was moving ominously. Marjory arose and stepped calmly down to him.

He thrilled to the end of every nerve. It was as if she had said: "I don't think there is great danger, but if there *is* great danger, why—here I am—ready—with you." It conceded everything, admitted everything. It was a surrender without a blush, and it was only possible in the shadow of the crisis, when they did not know what the next moments might contain for them. As he took her hand and she stepped past him he whispered swiftly and fiercely in her ear, "I love you." She did not look up, but he felt that in this quick incident they had claimed each other, accepted each other with a far deeper meaning and understanding than could be possible in a mere drawing-room. She laid her hand on his arm, and with the strength of four men he twisted his horse into the making of furious prancing side-steps toward the door of the inn, clanking side-steps which mowed a wide lane through the crowd for Marjory, his Marjory. He was as haughty as a new German lieutenant, and although he held the fuming horse with only his left hand, he seemed perfectly capable of hurling the animal over a house without calling into service the arm which was devoted to Marjory.

It was not an exhibition of coolness such as wins applause on the stage when the hero placidly lights a cigarette before the mob which is clamouring for his death. It was, on the contrary, an exhibition of downright classic disdain, a disdain which with the highest arrogance declared itself in every glance of his eye into the faces about him. "Very good—attack me if you like—there is nothing to prevent it—you mongrels!" Every step of his progress was made a renewed

insult to them. The very air was charged with what this lone man was thinking of this threatening crowd.

His audacity was invincible. They actually made way for it as quickly as children would flee from a ghost. The horse, dancing with ringing steps, with his glistening neck arched toward the iron hand at his bit, this powerful quivering animal was a regular engine of destruction, and they gave room until Coleman halted him at an exclamation from Marjory. "My mother and father!" But they were coming close behind, and Coleman resumed this contemptuous journey to the door of the inn. The groom, with his new-born tongue, was clattering there to the populace. Coleman gave him the horse and passed after the Wainwrights into the public room of the inn. He was smiling. What simpletons!

A new actor suddenly appeared in the person of the keeper of the inn. He too had a rifle and a prodigious belt of cartridges, but it was plain at once that he had elected to be a friend of the worried travellers. A large part of the crowd were thinking it necessary to enter the inn and powwow more. But the innkeeper stayed at the door with the dragoman, and together they vociferously held back the tide. The spirit of the mob had subsided to a more reasonable feeling. They no longer wished to tear the strangers limb from limb on the suspicion that they were Germans. They now were frantic to talk, as if some inexorable law had kept them silent for ten years and this was the very moment of their release. Whereas, their simultaneous and interpolating orations had throughout made noise much like a coal-breaker.

Coleman led the Wainwrights to a table in a far part of the room. They took chairs as if he had commanded them.

"What an outrage," he said jubilantly. "The apes." He was keeping more than half an eye upon the door, because he knew that the quick coming of the students was important.

Then suddenly the storm broke in wrath. Something had happened in the street. The jabbering crowd at the door had turned and were hurrying upon some central tumult. The dragoman screamed to Coleman. Coleman jumped and grabbed the dragoman. "Tell this man to take them somewhere upstairs," he cried, indicating the Wainwrights with a sweep of his arm. The innkeeper seemed to understand sooner than the dragoman, and he nodded eagerly. The professor was crying: "What is it, Mr. Coleman? What is it?" An instant later, the correspondent was out in the street, buffeting toward a scuffle. Of course it was the students. It appeared, afterward, that those seven young men, with their feelings much ruffled, had been making the best of their way toward the door of the inn, when a large man in the crowd, during a speech which was surely most offensive, had laid an arresting hand on the shoulder of Peter Tounley. Whereupon the excellent Peter Tounley had hit the large man on the jaw in such a swift and skilful manner that the large man had gone spinning through a group of his countrymen to the hard earth, where he lay holding his face together and howling. Instantly, of course, there had been a riot. It might well be said that even then the affair could have ended in a lot of talking, but in the first place the students did not talk modern Greek, and in the second place they were now past all thought of talking. They regarded this affair seriously as a fight, and now that they at last were in it, they were in it for every pint of blood in

their bodies. Such a pack of famished wolves had never before been let loose upon men armed with Gras rifles.

They all had been expecting the row, and when Peter Tounley had found it expedient to knock over the man, they had counted it a signal: their arms had immediately begun to swing out as if they had been wound up. It was at this time that Coleman swam brutally through the Greeks and joined his countrymen. He was more frightened than any of those novices. When he saw Peter Tounley overthrow a dreadful looking brigand whose wide belt was full of knives, and who crashed to the ground amid a clang of cartridges, he was appalled by the utter simplicity with which the lads were treating the crisis. It was to them no common scrimmage at Washurst, of course, but it flashed through Coleman's mind that they had not the slightest sense of the size of the thing. He expected every instant to see the flash of knives or to hear the deafening intonation of a rifle fired against his ear. It seemed to him miraculous that the tragedy was so long delayed.

In the meantime he was in the affray. He jolted one man under the chin with his elbow in a way that reeled him off from Peter Tounley's back; a little person in checked clothes he smote between the eyes; he received a gun-butt emphatically on the side of the neck; he felt hands tearing at him; he kicked the pins out from under three men in rapid succession. He was always yelling. "Try to get to the inn, boys, try to get to the inn. Look out, Peter. Take care for his knife, Peter——" Suddenly he whipped a rifle out of the hands of a man and swung it, whistling. He had gone stark mad with the others.

The boy Billie, drunk from some blows and bleeding, was already staggering toward the inn over the clearage which the wild Coleman made with the clubbed rifle. The others followed as well as they might while beating off a discouraged enemy. The remarkable innkeeper had barred his windows with strong wood shutters. He held the door on the crack for them, and they stumbled one by one through the portal. Coleman did not know why they were not all dead, nor did he understand the intrepid and generous behaviour of the innkeeper, but at any rate he felt that the fighting was suspended, and he wanted to see Marjory. The innkeeper was doing a great pantomime in the middle of the darkened room, pointing to the outer door and then aiming his rifle at it to explain his intention of defending them at all costs. Some of the students moved to a billiard table and spread themselves wearily upon it. Others sank down where they stood. Outside, the crowd was beginning to roar. Coleman's groom crept out from under the little coffee bar and comically saluted his master. The dragoman was not present. Coleman felt that he must see Marjory, and he made signs to the innkeeper. The latter understood quickly, and motioned that Coleman should follow him. They passed together through a dark hall and up a darker stairway, whereafter Coleman stepped out into a sunlit room, saying loudly: "Oh, it's all right. It's all over. Don't worry."

Three wild people were instantly upon him. "Oh, what was it? What *did* happen? Is anybody hurt? Oh, tell us, quick!" It seemed at the time that it was an avalanche of three of them, and it was not until later that he recognized that Mrs. Wainwright had tumbled the largest number of

questions upon him. As for Marjory, she had said nothing until the time when she cried: "Oh—he is bleeding—he is bleeding. Oh, come, quick!" She fairly dragged him out of one room into another room where there was a jug of water. She wet her handkerchief and softly smote his wounds. "Bruises," she said, piteously, tearfully. "Bruises. Oh dear! How they must hurt you." The handkerchief was soon stained crimson.

When Coleman spoke his voice quavered. "It isn't anything. Really, it isn't anything." He had not known of these wonderful wounds, but he almost choked in the joy of Marjory's ministry and her half-coherent exclamations. This proud and beautiful girl, this superlative creature, was reddening her handkerchief with his blood, and no word of his could have prevented her from thus attending him. He could hear the professor and Mrs. Wainwright fussing near him, trying to be of use. He would have liked to be able to order them out of the room. Marjory's cool fingers on his face and neck had conjured within him a vision of an intimacy that was even sweeter than anything which he had imagined, and he longed to pour out to her the bubbling, impassioned speech which came to his lips. But, always doddering behind him, were the two old people, strenuous to be of help to him.

Suddenly a door opened and a youth appeared, simply red with blood. It was Peter Tounley. His first remark was cheerful. "Well, I don't suppose those people will be any too quick to look for more trouble."

Coleman felt a swift pang because he had forgotten to announce the dilapidated state of all the students. He had

been so submerged by Marjory's tenderness that all else had been drowned from his mind. His heart beat quickly as he waited for Marjory to leave him and rush to Peter Tounley.

But she did nothing of the sort. "Oh, Peter," she cried in distress, and then she turned back to Coleman. It was the professor and Mrs. Wainwright who, at last finding a field for their kindly ambitions, flung themselves upon Tounley and carried him off to another place. Peter was removed, crying: "Oh, now, look here, professor, I'm not dying or anything of that sort——"

Coleman and Marjory were left alone. He suddenly and forcibly took one of her hands, and the blood-stained handkerchief dropped to the floor.

XXIII

From below they could hear the thunder of weapons and fists upon the door of the inn amid a great clamour of tongues. Sometimes there arose the argumentative howl of the innkeeper. Above this roar, Coleman's quick words sounded in Marjory's ear. "I've got to go. I've got to go back to the boys, but—I love you."

"Yes, go, go," she whispered hastily. "You should be there, but—come back."

He held her close to him. "But you are mine, remember," he said fiercely and sternly. "You are mine—for ever—as I am yours—remember."

Her eyes half closed. She made intensely solemn answer. "Yes." He released her and was gone.

In the glooming coffee-room of the inn he found the students, the dragoman, the groom, and the innkeeper armed with a motley collection of weapons which ranged from the rifle of the innkeeper to the table leg in the hands of Peter Tounley. The last-named young student of archæology was in a position of temporary leadership and holding a great powwow with the innkeeper through the medium of piercing outcries by the dragoman. Coleman had not yet understood why none of them had been either stabbed or shot

in the fight in the street, but it seemed to him now that affairs were leading toward a crisis of tragedy. He thought of the possibilities of having the dragoman go to an upper window and harangue the people, but he saw no chance of success in such a plan. He saw that the crowd would merely howl at the dragoman while the dragoman howled at the crowd. He then asked if there was any other exit from the inn by which they could secretly escape. He learned that the door into the coffee-room was the only door which pierced the four great walls. All he could then do was to find out from the innkeeper how much of a siege the place could stand, and to this the innkeeper answered volubly and with smiles that this hostelry would easily endure until the mercurial temper of the crowd had darted off in a new direction. It may be curious to note here that all of Peter Tounley's impassioned communication with the innkeeper had been devoted to an endeavour to learn what in the devil was the matter with these people, as if a man about to be bitten by poisonous snakes should first of all furiously insist upon learning their exact species before deciding upon either his route if he intended to run away, or his weapon if he intended to fight them.

The innkeeper was evidently convinced that his house would withstand the rage of the populace, and he was such an unaccountably gallant little chap that Coleman trusted entirely to his word. His only fear or suspicion was an occasional one as to the purity of the dragoman's translation.

Suddenly there was half a silence on the mob without the door. It is inconceivable that it could become altogether silent, but it went as near to a rational stillness of tongues

as it was able. Then there was a loud knocking by a single fist, and a new voice began to spin Greek, a voice that was somewhat like the rattle of pebbles in a tin box. Then a startling feminine voice called out in English. "Are you in there, Rufus?"

Answers came from every English-speaking person in the room in one great outburst. "Yes."

"Well, let us in," called Nora Black. "It is all right. We've got an officer with us."

"Open the door," said Coleman with speed. The little innkeeper laboriously unfastened the great bars, and when the door was finally opened there appeared on the threshold Nora Black with Coke and an officer of infantry, Nora's little old companion, and Nora's dragoman.

"We saw your carriages in the street," cried the queen of comic opera as she swept into the room. She was beaming with delight. "What is all the row, anyway? O-o-oh, look at that student's nose. Who hit him? And look at Rufus. What *have* you boys been doing?"

Her little Greek officer of infantry had stopped the mob from flowing into the room. Coleman looked toward the door at times with some anxiety. Nora, noting it, waved her hand in careless reassurance. "Oh, it's all right. Don't worry about them any more. He is perfectly devoted to me. He would die there on the threshold if I told him it would please me. Speaks splendid French. I found him limping along the road and gave him a lift. And now *do* hurry up and tell me exactly what happened."

They all told what had happened, while Nora and Coke listened agape. Coke, by the way, had quite floated back

to his old position with the students. It had been easy in the stress of excitement and wonder. Nobody had any time to think of the excessively remote incidents of the early morning. All minor interests were lost in the marvel of the present situation.

"Who landed you in the eye, Billie?" asked the awed Coke. "That was a bad one."

"Oh, I don't know," said Billie. "You really couldn't tell who hit you, you know. It was like a football rush. They had guns and knives, but they didn't use 'em. I don't know why. Jinks! I'm getting pretty stiff. My face feels as if it were made of tin. Did they give you people a row, too?"

"No; only talk. That little officer managed them. Outtalked them, I suppose. Hear him buzz, now."

The Wainwrights came downstairs. Nora Black went confidently forward to meet them. "You've added one more to your list of rescuers," she cried, with her glowing, triumphant smile. "Miss Black of the New York *Daylight*—at your service. How in the world do you manage to get yourselves into such dreadful scrapes? You are the most remarkable people. You *need* a guardian. Why, you might have all been killed. How exciting it must seem to be regularly of your party." She had shaken cordially one of Mrs. Wainwright's hands without that lady in any way indicating assent to the proceeding, but Mrs. Wainwright had not felt repulsion. In fact she had had no emotion springing directly from it. Here again the marvel of the situation came to deny Mrs. Wainwright the right to resume a state of mind which had been so painfully interesting to her a few hours earlier.

The professor, Coleman, and all the students were talking

together. Coke had addressed Coleman civilly and Coleman had made a civil reply. Peace was upon them.

Nora slipped her arm lovingly through Marjory's arm. "That Rufus! Oh, that Rufus," she cried joyously. "I'll give him a good scolding as soon as I see him alone. I might have foreseen that he would get you all into trouble. The old stupid!"

Marjory did not appear to resent anything. "Oh, I don't think it was Mr. Coleman's fault at all," she answered calmly. "I think it was more the fault of Peter Tounley, poor boy."

"Well, I'd be glad to believe it, I'd be glad to believe it," said Nora. "I want Rufus to keep out of that sort of thing, but he is so hot-headed and foolish." If she had pointed out her proprietary stamp on Coleman's cheek, she could not have conveyed what she wanted to convey with more clearness.

"Oh," said the impassive Marjory, "I don't think you need have any doubt as to whose fault it was, if there were any of our boys at fault. Mr. Coleman was inside when the fighting commenced, and only ran out to help the boys. He had just brought us safely through the mob, and, far from being hot-headed and foolish, he was utterly cool in manner, impressively cool, I thought. I am glad to be able to reassure you on these points, for I see that they worry you."

"Yes, they do worry me," said Nora, densely. "They worry me night and day when he is away from me."

"Oh," responded Marjory, "I have never thought of Mr. Coleman as a man that one would worry about much. We consider him very self-reliant, able to take care of himself under almost any conditions, but then, of course, we do not know him at all in the way that you know him. I should

think that you would find that he came off rather better than you expected from most of his difficulties. But then, of course, as I said, you know him so much better than we do." Her easy indifference was a tacit dismissal of Coleman as a topic.

Nora, now thoroughly alert, glanced keenly into the other girl's face, but it was inscrutable. The actress had intended to go careering through a whole circle of daring allusions to an intimacy with Coleman, but here, before she had really developed her attack, Marjory, with a few conventional and indifferent sentences, almost expressive of boredom, had made the subject of Coleman impossible. An effect was left upon Nora's mind that Marjory had been extremely polite in listening to much nervous talk about a person in whom she had no interest.

The actress was dazed. She did not know how it had all been done. Where was the head of this thing? And where was the tail? A fog had mysteriously come upon all her brilliant prospects of seeing Marjory Wainwright suffer, and this fog was the product of a kind of magic with which she was not familiar. She could not think how to fight it. After being simply dubious throughout a long pause, she in the end went into a great rage. She glared furiously at Marjory, dropped her arm as if it had burned her, and moved down upon Coleman. She must have reflected that at any rate she could make him wriggle. When she was come near to him, she called out: "Rufus!" In her tone was all the old insolent statement of ownership. Coleman might have been a poodle. She knew how to call his name in a way that was nothing less than a public scandal. On this occasion every-

body looked at him and then went silent as people awaiting the startling dénouement of a drama. "Rufus!" She was baring his shoulder to show the fleur-de-lys of the criminal. The students gaped.

Coleman's temper was, if one may be allowed to speak in that way, broken loose inside of him. He could hardly breathe; he felt that his body was about to explode into a thousand fragments. He simply snarled out "What?" Almost at once he saw that she had at last goaded him into making a serious tactical mistake. It must be admitted that it is only when the relations between a man and a woman are the relations of wedlock, or at least of an intimate resemblance to it, that the man snarls out "What?" to the woman. Mere lovers say "I beg your pardon?" It is only Cupid's finished product that spits like a cat. Nora Black had called him like a wife, and he had answered like a husband. For his cause, his manner could not possibly have been worse. He saw the professor stare at him in surprise and alarm, and felt the excitement of the eight students. These latter were diabolic in the celerity with which they picked out meanings. It was as plain to them as if Nora Black had said: "He is my property."

Coleman would have given his nose to be able to recall that single reverberating word. But he saw that the scene was spelling downfall for him, and he went still more blind and desperate for it. His despair made him burn to make matters worse. He did not want to improve anything at all. "What?" he demanded. "What d'ye want?"

Nora was sweetly reproachful. "I left my jacket in the carriage, and I want you to get it for me."

"Well, get it for yourself, do you see? Get it for yourself."

Now it is plainly to be seen that no one of the people listening there had ever heard a man speak thus to a woman who was not his wife. Whenever they had heard that form of spirited repartee it had come from the lips of a husband. Coleman's rude speech was to their ears a flat announcement of an extraordinary intimacy between Nora Black and the correspondent. Any other interpretation would not have occurred to them. It was so palpable that it greatly distressed them with its arrogance and boldness. The professor had blushed. The very milkiest word in his mind at the time was the word "vulgarity."

Nora Black had won a great battle. It was her Agincourt. She had beaten the clever Coleman in a way that had left little of him but rags. However, she could have lost it all again if she had shown her feeling of elation. At Coleman's rudeness her manner indicated a mixture of sadness and embarrassment. Her suffering was so plain to the eye that Peter Tounley was instantly moved. "Can't I get your jacket for you, Miss Black?" he asked hastily, and at her grateful nod he was off at once.

Coleman was resolved to improve nothing. His overthrow seemed to him to be so complete that he could not in any way mend it without a sacrifice of his dearest prides. He turned away from them all and walked to an isolated corner of the room. He would abide no longer with them. He had been made an outcast by Nora Black, and he intended to be an outcast. There was no sense in attempting to stem this extraordinary deluge. It was better to acquiesce.

Then suddenly he was angry at Marjory. He did not ex-

actly see why he was angry at Marjory, but he was angry at her nevertheless. He thought of how he could revenge himself upon her. He decided to take horse with his groom and dragoman and proceed forthwith on the road, leaving the jumble as it stood. This would pain Marjory, anyhow, he hoped. She would feel it deeply, he hoped.

Acting upon this plan, he went to the professor. "Well, of course you are all right now, professor, and if you don't mind, I would like to leave you—go on ahead. I've got a considerable pressure of business on my mind, and I think I should hurry on to Athens, if you don't mind."

The professor did not seem to know what to say. "Of course, if you wish it—sorry, I'm sure—of course it is as you please—but you have been such a power in our favour—it seems too bad to lose you—but—if you wish it—if you insist——"

"Oh, yes, I quite insist," said Coleman, calmly. "I quite insist. Make your mind easy on that score, professor. I insist."

"Well, Mr. Coleman," stammered the old man. "Well, it seems a great pity to lose you—you have been such a power in our favour——"

"Oh, you are now only eight hours from the railway. It is very easy. You would not need my assistance, even if it were a benefit!"

"But——" said the professor.

Coleman's dragoman came to him then and said: "There is one man here who says you made to take one rifle in the fight and was break his head. He was say he want sunthing for you was break his head. He says hurt."

"How much does he want?" asked Coleman, impatiently.

The dragoman wrestled then evidently with a desire to protect this mine from outside fingers. "I—I think two gold piece plenty."

"Take them," said Coleman. It seemed to him preposterous that this idiot with a broken head should interpolate upon his tragedy. "Afterward, you and the groom get the three horses and we will start for Athens at once."

"For Athens? At once?" said Marjory's voice in his ear.

XXIV

"Oh," said Coleman, "I was thinking of starting."

"Why?" asked Marjory, unconcernedly.

Coleman shot her a quick glance. "I believe my period of usefulness is quite ended," he said with just a small betrayal of bitter feeling.

"It is certainly true that you have had a remarkable period of usefulness to us," said Marjory with a slow smile, "but if it is ended, you should not run away from us."

Coleman looked at her to see what she could mean. From many women, these words would have been equal, under the circumstances, to a command to stay, but he felt that none might know what impulses moved the mind behind that beautiful mask. In his misery he thought to hurt her into an expression of feeling by a rough speech. "I'm so in love with Nora Black, you know, that I have to be very careful of myself."

"Oh," said Marjory, "I never thought of that. I should think you would have to be careful of yourself." She did not seem moved in any way. Coleman despaired of finding her weak spot. She was adamantine, this girl. He searched his mind for something to say which would be still more gross than his last outbreak, but when he felt that he was about to hit upon it, the professor interrupted with an agi-

tated speech to Marjory. "You had better go to your mother, my child, and see that you are all ready to leave here as soon as the carriages come up."

"We have absolutely nothing to make ready," said Marjory, laughing. "But I'll go and see if mother needs anything, before we start, that I can get for her." She went away without bidding good-bye to Coleman. The sole maddening impression to him was that the matter of his going had not been of sufficient importance to remain longer than a moment upon her mind. At the same time he decided that he would go, irretrievably go.

Even then the dragoman entered the room. "We will pack everything upon the horse?"

"Everything—yes."

Peter Tounley came forward. "You are not going to bolt?"

"Yes, I'm off," answered Coleman, recovering himself for Peter's benefit. "See you in Athens, probably."

Presently the dragoman announced the readiness of the horses. Coleman shook hands with the students and the Professor amid cries of surprise and polite regret. "What? Going, old man? Really? What for? Oh, wait for us. We're off in a few minutes. Sorry as the devil, old boy, to see you go." He accepted their protestations with a somewhat sour face. He knew perfectly well that they were thinking of his departure as something that related to Nora Black. At the last, he bowed to the ladies as a collection. Marjory's answering bow was affable; the bow of Mrs. Wainwright spoke a resentment for something; and Nora's bow was triumphant mockery. As he swung into the saddle an idea struck him with overwhelming force. The idea was that he was a fool.

He was a colossal imbecile. He touched the spur to his horse, and the animal leaped superbly, making the Greeks hasten for safety in all directions. He was off; he could no more turn to retract his devious idiocy than he could make his horse fly to Athens. What was done was done. He could not mend it. And he felt like a man that had broken his own heart; perversely, childishly, stupidly broken his own heart.

He was sure that Marjory was lost to him. No man could be degraded so publicly and resent it so crudely and still retain a Marjory. In his abasement from his defeat at the hands of Nora Black he had performed every imaginable blockheadish act and had finally climaxed it all by a departure which left the tongue to Nora to speak unmolested into the ear of Marjory. Nora's victory had been a serious blow to his fortunes, but it had not been so serious as his own subsequent folly. He had generously muddled his own affairs until he could read nothing out of them but despair.

He was in the mood for hatred. He hated many people. Nora Black was the principal item, but he did not hesitate to detest the professor, Mrs. Wainwright, Coke, and all the students. As for Marjory, he would revenge himself upon her. She had done nothing that he defined clearly, but, at any rate, he would take revenge for it. As much as was possible, he would make her suffer. He would convince her that he was a tremendous and inexorable person. But it came upon his mind that he was powerless in all ways. If he hated many people, they probably would not be even interested in his emotion, and as for his revenge upon Marjory, it was beyond his strength. He was nothing but the complaining victim of Nora Black and himself.

He felt that he would never again see Marjory, and while feeling it he began to plan his attitude when next they met. He would be very cold and reserved.

At Agrinium he found that there would be no train until the next daybreak. The dragoman was excessively annoyed over it, but Coleman did not scold at all. As a matter of fact his heart had given a great joyous bound. He could not now prevent his being overtaken. They were only a few leagues away, and while he was waiting for the train they would easily cover the distance. If anybody expressed surprise at seeing him, he could exhibit the logical reasons.

If there had been a train starting at once, he would have taken it. His pride would have put up with no subterfuge. If the Wainwrights overtook him, it was because he could not help it. But he was delighted that he could not help it. There had been an interposition by some specially beneficent fate. He felt like whistling. He spent the early half of the night in blissful smoke, striding the room which the dragoman had found for him. His head was full of plans and detached impressive scenes in which he figured before Marjory. The simple fact that there was no train away from Agrinium until the next daybreak had wrought a stupendous change in his outlook. He unhesitatingly considered it an omen of a good future.

He was up before the darkness even contained presage of coming light, but near the railway station was a little hut where coffee was being served to several prospective travellers who had come even earlier to the rendezvous. There was no evidence of the Wainwrights.

Coleman sat in the hut and listened for the rumble of

wheels. He was suddenly appalled that the Wainwrights were going to miss the train. Perhaps they had decided against travelling during the night. Perhaps this thing and perhaps that thing. The morning was very cold. Closely muffled in his cloak, he went to the door and stared at where the road was whitening out of night. At the station stood a little spectral train, and the engine at intervals emitted a long, piercing scream which informed the echoing land that, in all probability, it was going to start after a time for the south. The Greeks in the coffee-room were, of course, talking.

At last Coleman did hear the sound of hoofs and wheels. The three carriages swept up in grand procession. The first was laden with students; in the second were the professor, the Greek officer, Nora Black's old lady, and other persons, all looking marvellously unimportant and shelved. It was the third carriage at which Coleman stared. At first he thought the dim light deceived his vision, but in a moment he knew that his first leaping conception of the arrangement of the people in this vehicle had been perfectly correct. Nora Black and Mrs. Wainwright sat side by side on the back seat, while facing them were Coke and Marjory.

They looked cold but intimate.

The oddity of the grouping stupefied Coleman. It was anarchy, naked and unashamed. He could not imagine how such changes could have been consummated in the short time he had been away from them, but he laid it all to some startling necromancy on the part of Nora Black, some wondrous play which had captured them all because of its surpassing skill and because they were, in the main, rather gullible people.

He was wrong. The magic had been wrought by the unaided foolishness of Mrs. Wainwright. As soon as Nora Black had succeeded in creating an effect of intimacy and dependence between herself and Coleman, the professor had flatly stated to his wife that the presence of Nora Black in the party, in the inn, in the world, was a thing that did not meet his approval in any way. She should be abolished. As for Coleman, he would not defend him. He preferred not to talk of him. It made him sad. Coleman at least had been very indiscreet, very indiscreet. It was a great pity. But as for this blatant woman, the sooner they rid themselves of her the sooner he would feel that all the world was not evil.

Whereupon Mrs. Wainwright had changed front with the speed of light and attacked with horse, foot, and guns. She failed to see, she had declared, where this poor lone girl was in great fault. Of course it was probable that she had listened to this snaky-tongued Rufus Coleman, but that was ever the mistake that women made. Oh, certainly; the professor would like to let Rufus Coleman off scot-free. That was the way with men. They defended each other in all cases. If wrong were done, it was the woman who suffered. Now, since this poor girl was alone far off here in Greece, Mrs. Wainwright announced that she had such full sense of her duty to her sex that her conscience would not allow her to scorn and desert a sister, even if that sister was, approximately, the victim of a creature like Rufus Coleman. Perhaps the poor thing loved this wretched man, although it was hard to imagine any woman giving her heart to such a monster.

The professor had then asked with considerable spirit for the proofs upon which Mrs. Wainwright named Coleman a monster, and had made a wry face over her completely conventional reply. He had told her categorically his opinion of her erudition in such matters.

But Mrs. Wainwright was not to be deterred from an exciting espousal of the cause of her sex. Upon the instant that the professor strenuously opposed her she became an apostle, an enlightened, uplifted apostle to the world on the wrongs of her sex. She had come down with this thing as if it were a disease. Nothing could stop her. Her husband, her daughter, all influences in other directions, had been overturned with a roar, and the first thing fully clear to the professor's mind had been that his wife was riding affably in the carriage with Nora Black.

Coleman aroused when he heard one of the students cry out: "Why, there is Rufus Coleman's dragoman. He must be here." A moment later they thronged upon him. "Hi, old man, caught you again! Where did you break to? Glad to catch you, old boy. How are you making it? Where's your horse?"

"Sent the horses on to Athens," said Coleman. He had not yet recovered his composure, and he was glad to find available this commonplace return to their exuberant greetings and questions. "Sent 'em on to Athens with the groom."

In the meantime the engine of the little train was screaming to heaven that its intention of starting was most serious. The diligencia careered to the station platform and unburdened. Coleman had had his dragoman place his luggage in a little first-class carriage, and he defiantly entered it and

closed the door. He had a sudden return to the old sense of downfall, and with it came the original rebellious desires. However, he hoped that somebody would intrude upon him.

It was Peter Tounley. The student flung open the door and then yelled to the distance: "Here's an empty one." He clattered into the compartment. "Hello, Coleman! Didn't know you were in here!" At his heels came Nora Black, Coke, and Marjory.

"Oh!" they said, when they saw the occupant of the carriage. "Oh!" Coleman was furious. He could have distributed some of his traps in a way to create more room, but he did not move.

XXV

There was a demonstration of the unequalled facilities of a European railway carriage for rendering unpleasant things almost intolerable. These people could find no way to alleviate the poignancy of their position. Coleman did not know where to look. Every personal mannerism becomes accentuated in a European railway carriage. If you glance at a man, your glance defines itself as a stare. If you carefully look at nothing, you create for yourself a resemblance to all wooden-headed things. A newspaper is, then, in the nature of a preservative, and Coleman longed for a newspaper.

It was this abominable railway carriage which exacted the first display of agitation from Marjory. She flushed rosily, and her eyes wavered over the compartment. Nora Black laughed in a way that was a shock to the nerves. Coke seemed very angry indeed, and Peter Tounley was in pitiful distress. Everything was acutely, painfully vivid, bald, painted as glaringly as a grocer's new wagon. It fulfilled those traditions which the artists deplore when they use their pet phrase on a picture, "It hurts." The damnable power of accentuation of the European railway carriage seemed, to Coleman's amazed mind, to be redoubled and redoubled.

It was Peter Tounley who seemed to be in the greatest

agony. He looked at the correspondent beseechingly and said: "It's a very cold morning, Coleman." This was an actual appeal in the name of humanity.

Coleman came squarely to the front and even grinned a little at poor Peter Tounley's misery. "Yes, it is a cold morning, Peter. I should say it is one of the coldest mornings in my recollection."

Peter Tounley had not intended a typical American emphasis on the polar conditions which obtained in the compartment at this time, but Coleman had given the word this meaning. Spontaneously everybody smiled, and at once the tension was relieved. But of course the satanic powers of the railway carriage could not be altogether set at naught. Of course it fell to the lot of Coke to get the seat directly in front of Coleman, and thus, face to face, they were doomed to stare at each other.

Peter Tounley was inspired to begin a conventional babble in which he took great care to make an appearance of talking to all in the carriage. "Funny thing. I never knew these mornings in Greece were so cold. I thought the climate here was quite tropical. It must have been inconvenient in the ancient times, when, I am told, people didn't wear near so many—er—clothes. Really, I don't see how they stood it. For my part, I would like nothing so much as a buffalo robe. I suppose when those great sculptors were doing their masterpieces, they had to wear gloves. Ever think of that? Funny, isn't it? Aren't you cold, Marjory? I am. Jingo! Imagine the Spartans in ulsters, going out to meet an enemy in cape-overcoats, and being desired by their mothers to return with their ulsters or wrapped in them!"

It was rather hard work for Peter Tounley. Both Marjory and Coleman tried to display an interest in his labours, and they laughed, not at what he said, but because they believed it assisted him. The little train, meanwhile, wandered up a great green slope, and the day rapidly coloured the land.

At first Nora Black did not display a militant mood, but as time passed Coleman saw clearly that she was considering the advisability of a new attack. She had Coleman and Marjory in conjunction and where they were unable to escape from her. The opportunities were great. To Coleman, she seemed to be gloating over the possibilities of making more mischief. She was looking at him speculatively, as if considering the best place to hit him first. Presently she drawled: "Rufus, I wish you would fix my rug about me a little better." Coleman saw that this was a beginning.

Peter Tounley sprang to his feet with speed and enthusiasm. "Oh, let me do it for you." He had her well muffled in the rug before she could protest, even if a protest had been rational. The young man had no idea of defending Coleman. He had no knowledge of the necessity for it. It had been merely the exercise of his habit of amiability, his chronic desire to see everybody comfortable. His passion in this direction was well known in Washurst, where the students had borrowed a phrase from the photographers in order to describe him fully in a nickname. They called him "Look-pleasant Tounley." This did not in any way antagonize his perfect willingness to fight on occasions with a singular desperation, which usually has a small stool in every mind where good nature has a throne.

"Oh, thank you very much, Mr. Tounley," said Nora Black, without gratitude. "Rufus is always so lax in these matters."

"I don't know how you know it," said Coleman boldly, and he looked her fearlessly in the eye. The battle had begun.

"Oh," responded Nora, airily, "I have had opportunity enough to know it, I should think, by this time."

"No," said Coleman, "since I have never paid you particular and direct attention, you cannot possibly know what I am lax in and what I am not lax in. I would be delighted to be of service at any time, Nora, but surely you do not consider that you have a right to my services superior to any other right."

Nora Black simply went mad, but fortunately part of her madness was in the form of speechlessness. Otherwise there might have been heard something approaching to billingsgate.

Marjory and Peter Tounley turned first hot and then cold, and looked as if they wanted to fly away; and even Coke, penned helplessly in with this unpleasant incident, seemed to have a sudden attack of distress. The only frigid person was Coleman. He had made his declaration of independence, and he saw with glee that the victory was complete. Nora Black might storm and rage, but he had announced his position in an unconventional blunt way which nobody in the carriage could fail to understand. He felt somewhat like smiling with confidence and defiance in Nora's face, but he still had the fear for Marjory.

Unexpectedly, the fight was all out of Nora Black. She had the fury of a woman scorned, but evidently she had

perceived that all was over and lost. The remainder of her wrath dispensed itself in glares which Coleman withstood with great composure.

A strained silence fell upon the group, which lasted until they arrived at the little port of Missolonghi, whence they were to take ship for Patras. Coleman found himself wondering why he had not gone flatly at the great question at a much earlier period, indeed at the first moment when the great question began to make life exciting for him. He thought that if he had charged Nora's guns in the beginning they would have turned out to be the same incapable artillery. Instead of that he had run away and continued to run away until he was actually cornered and made to fight, and his easy victory had defined him as a person who had, earlier, indulged in much stupidity and cowardice.

Everything had worked out so simply, his terrors had been dispelled so easily, that he probably was led to overestimate his success. And it occurred suddenly to him. He foresaw a fine occasion to talk privately to Marjory when all had boarded the steamer for Patras, and he resolved to make use of it. This he believed would end the strife and conclusively laurel him.

The train finally drew up on a little stone pier, and some boatmen began to scream like gulls. The steamer lay at anchor in the placid blue cove. The embarkation was chaotic in the Oriental fashion, and there was the customary misery, which was only relieved when the travellers had set foot on the deck of the steamer. Coleman did not devote any premature attention to finding Marjory, but when the steamer was fairly out on the calm waters of the Gulf of

Corinth, he saw her pacing to and fro with Peter Tounley. At first he lurked in the distance waiting for an opportunity, but ultimately he decided to make his own opportunity. He approached them. "Marjory, would you let me speak to you alone for a few moments? You won't mind, will you, Peter?"

"Oh, no, certainly not," said Peter Tounley.

"Of course. It is not some dreadful revelation, is it?" said Marjory, bantering him coolly.

"No," answered Coleman, abstractedly. He was thinking of what he was going to say. Peter Tounley vanished around the corner of a deck-house, and Marjory and Coleman began to pace to and fro even as Marjory and Peter Tounley had done. Coleman had thought to speak his mind frankly and once for all, and on the train he had invented many clear expressions of his feeling. It did not appear that he had forgotten them. It seemed, more, that they had become entangled in his mind in such a way that he could not unravel the end of his discourse.

In the pause, Marjory began to speak in admiration of the scenery. "I never imagined that Greece was so full of mountains. One reads so much of the Attic plains, but aren't these mountains royal? They look so rugged and cold, whereas the bay is absolutely as blue as the old descriptions of a summer sea."

"I wanted to speak to you about Nora Black," said Coleman.

"Nora Black? Why?" said Marjory, lifting her eyebrows.

"You know well enough," said Coleman, in a headlong fashion. "You must know, you must have seen it. She knows

I care for you, and she wants to stop it. And she has no right to—to interfere. She is a fiend, a perfect fiend. She is trying to make you feel that I care for her."

"And don't you care for her?" asked Marjory.

"No," said Coleman, vehemently. "I don't care for her at all."

"Very well," answered Marjory, simply. "I believe you." She managed to give the words the effect of a mere announcement that she believed him, and it was in no way plain that she was glad or that she esteemed the matter as being of consequence.

He scowled at her in dark resentment. "You mean by that, I suppose, that you don't believe me?"

"Oh," answered Marjory, wearily, "I believe you. I said so. Don't talk about it any more."

"Then," said Coleman, slowly, "you mean that you do not care whether I'm telling the truth or not?"

"Why, of course I care," she said. "Lying is not nice."

He did not know, apparently, exactly how to deal with her manner, which was actually so pliable that it was marble, if one may speak in that way. He looked ruefully at the sea. He had expected a far easier time. "Well——" he began.

"Really," interrupted Marjory, "this is something which I do not care to discuss. I would rather you would not speak to me at all about it. It seems too—too—bad. I can readily give you my word that I believe you, but I would prefer you not to try to talk to me about it or—anything of that sort. Mother!"

Mrs. Wainwright was hovering anxiously in the vicinity, and she now bore down rapidly upon the pair. "You are

very nearly to Patras," she said reproachfully to her daughter, as if the fact had some fault of Marjory's concealed in it. She in no way acknowledged the presence of Coleman.

"Oh, are we?" cried Marjory.

"Yes," said Mrs. Wainwright. "We are."

She stood waiting as if she expected Marjory to instantly quit Coleman. The girl wavered a moment and then followed her mother. "Good-bye," she said. "I hope we may see you again in Athens." It was a command to him to travel alone with his servant on the long railway journey from Patras to Athens. It was a dismissal of a casual acquaintance given so graciously that it stung him to the depths of his pride. He bowed his adieu and his thanks. When the yelling boatmen came again, he and his man proceeded to the shore in an early boat without looking in any way after the welfare of the others.

At the train, the party split into three sections. Coleman and his man had one compartment, Nora Black and her squad had another, and the Wainwrights and students occupied two more.

The little officer was still in tow of Nora Black. He was very enthusiastic. In French she directed him to remain silent, but he did not appear to understand. "You tell him," she then said to her dragoman, "to sit in a corner and not to speak until I tell him to, or I won't have him in here." She seemed anxious to unburden herself to the old lady companion. "Do you know," she said, "that girl has a nerve like steel. I tried to break it there in that inn, but I couldn't budge her. If I am going to have her beaten I must prove myself to be a very, very artful person."

"Why did you try to break her nerve?" asked the old lady, yawning. "Why do you want to have her beaten?"

"Because I do, old stupid," answered Nora. "You should have heard the things I said to her."

"About what?"

"About Coleman. Can't you understand anything at all?"

"And why should you say anything about Coleman to her?" queried the old lady, still hopelessly befogged.

"Because," cried Nora, darting a look of wrath at her companion, "I want to prevent that marriage." She had been betrayed into this avowal by the singularly opaque mind of the old lady. The latter at once sat erect. "Oh, ho," she said, as if a ray of light had been let into her head. "Oh, ho. So that's it, is it?"

"Yes, that's it," rejoined Nora, shortly.

The old lady was amazed into a long period of silent meditation. At last she spoke depressingly. "Well, how are you going to prevent it? Those things can't be done in these days at all. If they care for each other——"

Nora burst out furiously. "Don't venture opinions until you know what you are talking about, please. They don't care for each other, do you see? She cares for him, but he don't give a snap of his fingers for her."

"But," cried the bewildered old lady, "if he don't care for her, there will be nothing to prevent. If he don't care for her, he won't ask her to marry him, and so there won't be anything to prevent."

Nora made a broad gesture of impatience. "Oh, can't you get anything through your head? Haven't you seen that the girl has been the only young woman in that whole

party lost up there in the mountains, and that naturally more than half of the men still think they are in love with her? That's what it is. Can't you see? It always happens that way. Then Coleman comes along and makes a fool of himself with the others."

The old lady spoke up brightly, as if at last feeling able to contribute something intelligent to the talk. "Oh, then, he does care for her."

Nora's eyes looked as if their glance might shrivel the old lady's hair. "Don't I keep telling you that it is no such thing? Can't you understand? It is all glamour! Fascination! 'Way up there in the wilderness! Only one even passable woman in sight."

"I don't say that I am so very keen," said the old lady, somewhat offended, "but I fail to see where I could improve when first you tell me he don't care for her, and then you tell me that he does care for her."

" 'Glamour,' 'Fascination,' " quoted Nora. "Don't you understand the meaning of the words?"

"Well," asked the other, "didn't he know her, then, before he came over here?"

Nora was silent for a time, while the gloom upon her face deepened. It had struck her that the theories for which she protested so energetically might be not of such great value. Spoken aloud, they had a sudden new flimsiness. Perhaps she had reiterated to herself that Coleman was the victim of glamour only because she wished it to be true. One theory, however, remained unshaken. Marjory was an artful minx, with no truth in her.

She presently felt the necessity of replying to the ques-

tion of her companion. "Oh," she said, carelessly, "I suppose they were acquainted—in a way."

The old lady was giving the best of her mind to the subject. "If that's the case—" she observed, musingly, "if that's the case, you can't tell what is between 'em."

The talk had so slackened that Nora's unfortunate Greek admirer felt that here was a good opportunity to present himself again to the notice of the actress. The means was a smile and a French sentence, but his reception would have frightened a man in armour. His face blanched with horror at the storm he had invoked, and he dropped limply back as if some one had shot him. "You tell this little snipe to let me alone!" cried Nora, to the dragoman. "If he dares to come around me with any more of those Parisian dude speeches, I—I don't know what I'll do! I won't have it, I say." The impression upon the dragoman was hardly less in effect. He looked with bulging eyes at Nora, and then began to stammer at the officer. The latter's voice could sometimes be heard in awed whispers for the more elaborate explanation of some detail of the tragedy. Afterward, he remained meek and silent in his corner, barely more than a shadow, like the proverbial husband of imperious beauty.

"Well," said the old lady, after a long and thoughtful pause, "I don't know, I'm sure, but it seems to me that if Rufus Coleman really cares for that girl, there isn't much use in trying to stop him from getting her. He isn't that kind of a man."

"For heaven's sake, will you stop assuming that he does care for her?" demanded Nora, breathlessly.

"And I don't see," continued the old lady, "what you want to prevent him for, anyhow."

XXVI

"I feel in this radiant atmosphere that there could be no such thing as war—men striving together in black and passionate hatred." The professor's words were for the benefit of his wife and daughter. He was viewing the sky-blue waters of the Gulf of Corinth, with its background of mountains that in the sunshine were touched here and there with a copperish glare. The train was slowly sweeping along the southern shore. "It is strange to think of those men fighting up there in the north. And it is strange to think that we ourselves are but just returning from it."

"I cannot begin to realize it yet," said Mrs. Wainwright, in a high voice.

"Quite so," responded the professor, reflectively. "I do not suppose any of us will realize it fully for some time. It is altogether too odd, too very odd."

"To think of it!" cried Mrs. Wainwright. "To think of it! Supposing those dreadful Albanians or those awful men from the Greek mountains had caught us! Why, years from now I'll wake up in the night and think of it!"

The professor mused. "Strange that we cannot feel it strongly now. My logic tells me to be aghast that we ever got into such a place, but my nerves at present refuse to

thrill. I am very much afraid that this singular apathy of ours has led us to be unjust to poor Coleman."

Here Mrs. Wainwright objected. "'Poor Coleman'! I don't see why you call him 'poor Coleman.'"

"Well," answered the professor, slowly, "I am in doubt about our behaviour. It——"

"Oh," cried the wife, gleefully, "in doubt about *our* behaviour! I'm in doubt about *his* behaviour."

"So, then, you do have a doubt of his behaviour?"

"Oh, no," responded Mrs. Wainwright, hastily, "not about its badness. What I meant to say was that in the face of his outrageous conduct with that—that woman, it is curious that you should worry about our behaviour. It surprises me, Harrison."

The professor was wagging his head sadly. "I don't know —I don't know—it seems hard to judge—I hesitate to——"

Mrs. Wainwright treated this attitude with disdain. "It is not hard to judge," she scoffed, "and I fail to see why you have any reason for hesitation at all. Here he brings this woman——"

The professor got angry. "Nonsense! Nonsense! I do not believe that he brought her. If I ever saw a spectacle of a woman bringing herself, it was then. You keep chanting that thing like an outright parrot."

"Well," retorted Mrs. Wainwright, bridling, "I suppose you imagine that you understand such things. Men usually think that, but I want to tell you that you seem to me utterly blind."

"Blind or not, do stop the everlasting reiteration of that sentence."

Mrs. Wainwright passed into an offended silence, and the professor, also silent, looked with a gradually dwindling indignation at the scenery.

Night was suggested in the sky before the train was near to Athens. "My trunks," sighed Mrs. Wainwright. "How glad I will be to get back to my trunks! Oh, the dust! Oh, the misery! Do find out when we will get there, Harrison. Maybe the train is late."

But, at last, they arrived in Athens, amid a darkness which was confusing, and, after no more than the common amount of trouble, they procured carriages and were taken to the hotel. Mrs. Wainwright's impulses now dominated the others in the family. She had one passion after another. The majority of the servants in the hotel pretended that they spoke English, but, in three minutes, she drove them distracted with the abundance and violence of her requests. It came to pass that in the excitement the old couple quite forgot Marjory. It was not until Mrs. Wainwright, then feeling splendidly, was dressed for dinner that she thought to open Marjory's door and go to render a usual motherly supervision of the girl's toilet.

There was no light: there did not seem to be anybody in the room. "Marjory!" called the mother, in alarm. She listened for a moment and then ran hastily out again. "Harrison!" she cried. "I can't find Marjory!" The professor had been tying his cravat. He let the loose ends fly. "What?" he ejaculated, opening his mouth wide. Then they both rushed into Marjory's room. "Marjory!" beseeched the old man in a voice which would have invoked the grave.

The answer was from the bed. "Yes?" It was low, weary,

tearful. It was not like Marjory. It was dangerously like the voice of a heartbroken woman. They hurried forward with outcries. "Why, Marjory! Are you ill, child? How long have you been lying here in the dark? Why didn't you call us? Are you ill?"

"No," answered this changed voice, "I am not ill. I only thought I'd rest for a time. Don't bother."

The professor hastily lit the gas, and then father and mother turned hurriedly to the bed. In the first of the illumination they saw that tears were flowing unchecked down Marjory's face.

The effect of this grief upon the professor was, in part, an effect of fear. He seemed afraid to touch it, to go near it. He could, evidently, only remain in the outskirts, a horrified spectator. The mother, however, flung her arms about her daughter. "Oh, Marjory!" She, too, was weeping.

The girl turned her face to the pillow and held out a hand of protest. "Don't, mother! Don't!"

"Oh, Marjory! Oh, Marjory!"

"Don't, mother. Please go away. Please go away. Don't speak at all, I beg of you."

"Oh, Marjory! Oh, Marjory!"

"Don't." The girl lifted a face which appalled them. It had something entirely new in it. "Please go away, mother. I will speak to father, but I won't—I can't—I can't be pitied."

Mrs. Wainwright looked at her husband. "Yes," said the old man, trembling. "Go!" She threw up her hands in a sorrowing gesture that was not without its suggestion that her exclusion would be a mistake. She left the room.

The professor dropped on his knees at the bedside and took one of Marjory's hands. His voice dropped to its tenderest note. "Well, my Marjory?"

She had turned her face again to the pillow. At last she answered in muffled tones, "You know."

Thereafter came a long silence full of sharpened pain. It was Marjory who spoke first. "I have saved my pride, daddy, but—I have—lost—everything—else." Even her sudden resumption of the old epithet of her childhood was an additional misery to the old man. He still said no word. He knelt, gripping her fingers and staring at the wall.

"Yes, I have lost—everything—else."

The father gave a low groan. He was thinking deeply, bitterly. Since one was only a human being, how was one going to protect beloved hearts assailed with sinister fury from the inexplicable zenith? In this tragedy he felt as helpless as an old grey ape. He did not see a possible weapon with which he could defend his child from the calamity which was upon her. There was no wall, no shield which could turn this sorrow from the heart of his child. If one of his hands' loss could have spared her, there would have been a sacrifice of his hand, but he was potent for nothing. He could only groan and stare at the wall.

He reviewed the past, half in fear that he would there suddenly come upon his error which was now the cause of Marjory's tears. He dwelt long upon the fact that in Washurst he had refused his consent to Marjory's marriage with Coleman, but even now he could not say that his judgment was not correct. It was simply that the doom of woman's woe was upon Marjory, this ancient woe of the silent tongue

and the governed will, and he could only kneel at the bedside and stare at the wall.

Marjory raised her voice in a laugh. "Did I betray myself? Did I become the maiden all forlorn? Did I giggle to show people that I did not care? No—I did not—I did not. And it was such a long time, daddy! Oh, such a long time! I thought we would never get here. I thought I would never get where I could be alone like this, where I could—cry—if I wanted to. I am not much of a crier, am I, daddy? But this time—this time——"

She suddenly drew herself over near to her father and looked at him. "Oh, daddy, I want to tell you one thing. Just one simple little thing." She waited then, and while she waited her father's head went lower and lower. "Of course, you know—I told you once. I love him! I love him! Yes, probably he is a rascal, but, do you know, I don't think I would mind if he was a—an assassin. This morning I sent him away, but, daddy, he didn't want to go at all. I know he didn't. This Nora Black is nothing to him. I know she is not. I am sure of it. Yes—I am sure of it.—I never expected to talk this way to any living creature, but—you are so good, daddy.—Dear old daddy——"

She ceased, for she saw that her father was praying.

The sight brought to her a new outburst of sobbing, for her sorrow now had dignity and solemnity from the bowed white head of her old father, and she felt that her heart was dying amid the pomp of the church. It was the last rites being performed at the death-bed. Into her ears came some imagining of the low melancholy chant of monks in a gloom.

Finally her father arose. He kissed her on the brow. "Try

to sleep, dear," he said. He turned out the gas and left the room. His thought was full of chastened emotion.

But if his thought was full of chastened emotion, it received some degree of shock when he arrived in the presence of Mrs. Wainwright. "Well, what is all this about?" she demanded, irascibly. "Do you mean to say that Marjory is breaking her heart over that man Coleman? It is all your fault——" She was apparently still ruffled over her exclusion.

When the professor interrupted her he did not speak with his accustomed spirit, but from something novel in his manner she recognized a danger signal.

"Please do not burst out at it in that way."

"Then it is true?" she asked. Her voice was a mere awed whisper.

"It is true," answered the professor.

"Well," she said, after reflection, "I knew it. I always knew it. If you hadn't been so blind! You turned like a weather-cock in your opinion of Coleman. You never could keep your opinion about him for more than an hour. Nobody could imagine what you might think next. And now you see the result of it! I warned you! I told you what this Coleman was, and if Marjory is suffering now, you have only yourself to blame for it. I warned you!"

"If it is my fault," said the professor, drearily, "I hope God may forgive me, for here is a great wrong to my daughter."

"Well, if you had done as I told you——" she began.

Here the professor revolted. "Oh, now, do not begin on that," he snarled, peevishly. "Do not begin on that."

"Anyhow," said Mrs. Wainwright, "it is time that we should be going down to dinner. Is Marjory coming?"

"No, she is not," answered the professor, "and I do not know as I shall go myself."

"But you must go. Think how it would look! All the students down there dining without us, and cutting up capers! You must come."

"Yes," he said, dubiously, "but who will look after Marjory?"

"She wants to be left alone," announced Mrs. Wainwright, as if she was the particular herald of this news. "She wants to be left alone."

"Well, I suppose we may as well go down."

Before they went, the professor tiptoed into his daughter's room. In the darkness he could only see her waxen face on the pillow, and her two eyes gazing fixedly at the ceiling. He did not speak, but immediately withdrew, closing the door noiselessly behind him.

XXVII

If the professor and Mrs. Wainwright had descended sooner to a lower floor of the hotel, they would have found reigning there a form of anarchy. The students were in a smoking-room which was also an entrance hall to the dining-room, and because there was in the middle of this apartment a fountain containing gold-fish, they had been moved to licence and sin. They had all been tubbed and polished and brushed and dressed until they were exuberantly beyond themselves. The proprietor of the hotel brought in his dignity and showed it to them, but they minded it no more than if he had been only a common man. He drew himself to his height and looked gravely at them, and they jovially said: "Hello, Whiskers." American college students are notorious in their country for their inclination to scoff at robed and crowned authority, and, far from being awed by the dignity of the hotel-keeper, they were delighted with it. It was something with which to sport. With immeasurable impudence, they copied his attitude and, standing before him, made long comic speeches, always alluding with blinding vividness to his beard. His exit disappointed them. He had not remained long under fire. They felt that they could have interested themselves with him an entire evening. "Come back, Whiskers! Oh, come back!" Out in the main hall he

made a gesture of despair to some of his gaping minions and then fled to seclusion.

A formidable majority then decided that Coke was a gold-fish, and that therefore his proper place was in the fountain. They carried him to it while he struggled madly. This quiet room with its crimson rugs and gilded mirrors seemed suddenly to have become an important apartment in hell. There being as yet no traffic in the dining-room, the waiters were all at liberty to come to the open doors, where they stood as men turned to stone. To them, it was no less than incendiarism.

Coke, standing with one foot on the floor and the other on the bottom of the shallow fountain, blasphemed his comrades in a low tone, but with intention. He was certainly desirous of lifting his foot out of the water, but it seemed that all movement to that end would have to wait until he had successfully expressed his opinions. In the meantime, there were heard slow footsteps and the rustle of skirts, and then some people entered the smoking-room on their way to dine. Coke took his foot hastily out of the fountain.

The faces of the men of the arriving party went blank, and they turned their cold and pebbly eyes straight to the front, while the ladies, after little expressions of alarm, looked as if they wanted to run. In fact, the whole crowd rather bolted from this extraordinary scene.

"There, now," said Coke bitterly to his companions. "You see? We looked like little schoolboys——"

"Oh, never mind, old man," said Peter Tounley. "We'll forgive you, although you did embarrass us. But, above everything, don't drip. Whatever you do, don't drip."

The students took this question of dripping and played upon it until they would have made quite insane anybody but another student. They worked it into all manner of forms, and hacked and haggled at Coke until he was driven to his room to seek other apparel. "Be sure and change both legs," they told him. "Remember, you can't change one leg without changing both legs."

After Coke's departure, the United States minister entered the room, and instantly they were subdued. It was not his lofty station that affected them. There are probably few stations that would have at all affected them. They became subdued because they unfeignedly liked the United States minister. They were suddenly a group of well-bred, correctly attired young men who had not put Coke's foot in the fountain. Nor had they desecrated the majesty of the hotel-keeper.

"Well, I am delighted," said the minister, laughing as he shook hands with them all. "I was not sure I would ever see you again. You are not to be trusted, and, good boys as you are, I'll be glad to see you once and for ever over the boundary of my jurisdiction. Leave Greece, you vagabonds. However, I am truly delighted to see you all safe."

"Thank you, sir," they said.

"How in the world did you get out of it? You must be remarkable chaps. I thought you were in a hopeless position. I wired and cabled everywhere I could, but I could find out nothing."

"A correspondent," said Peter Tounley. "I don't know if you have met him. His name is Coleman. He found us."

"Coleman?" asked the minister, quickly.

"Yes, sir. He found us and brought us out safely."

"Well, glory be to Coleman," exclaimed the minister, after a long sigh of surprise. "Glory be to Coleman! I never thought he could do it."

The students were alert immediately. "Why, did you know about it, sir? Did he tell you he was coming after us?"

"Of course. He came to me here in Athens and asked where you were. I told him you were in a peck of trouble. He acted quietly and somewhat queerly, and said that he would try to look you up. He said you were friends of his. I warned him against trying it. Yes, I said it was impossible. I had no idea that he would really carry the thing out. But didn't he tell you anything about this himself?"

"No, sir," answered Peter Tounley. "He never said much about it. I think he usually contended that it was mainly an accident."

"It was no accident," said the minister, sharply. "When a man starts out to do a thing and does it, you can't say it is an accident."

"I didn't say so, sir," said Peter Tounley diffidently.

"Quite true, quite true! You didn't, but—this Coleman must be a man!"

"We think so, sir," said he who was called Billie. "He certainly brought us through in style."

"But how did he manage it?" cried the minister, keenly interested. "How did he do it?"

"It is hard to say, sir. But he did it. He met us in the dead of night out near Nikopolis——"

"Near Nikopolis?"

"Yes, sir. And he hid us in a forest while a fight was going

on, and then in the morning he brought us inside the Greek lines. Oh, there is a lot to tell——"

Whereupon they told it, or as much as they could of it. In the end, the minister said: "Well, where are the professor and Mrs. Wainwright? I want you all to dine with me to-night. I am dining in the public room, but you won't mind that after Epirus."

"They should be down now, sir," answered a student.

People were now coming rapidly to dinner, and presently the professor and Mrs. Wainwright appeared. The old man looked haggard and white. He accepted the minister's warm greeting with a strained, pathetic smile. "Thank you. We are glad to return safely."

Once at dinner, the minister launched immediately into the subject of Coleman. "He must be altogether a most remarkable man. When he told me, very quietly, that he was going to try to rescue you, I frankly warned him against any such attempt. I thought he would merely add one more to a party of suffering people. But the boys tell me that he did actually rescue you."

"Yes, he did," said the professor. "It was a very gallant performance, and we are very grateful."

"Of course," spoke Mrs. Wainwright, "we *might* have rescued ourselves. We were on the right road, and all we had to do was to keep going on."

"Yes, but I understand——" said the minister. "I understand he took you into a wood to protect you from that fight, and generally protected you from all kinds of trouble. It seems wonderful to me, not so much because it was done as because it was done by the man who, some time ago,

calmly announced to me that he was going to do it. Extraordinary."

"Of course," said Mrs. Wainwright. "Oh, of course."

"And where is he now?" asked the minister suddenly. "Has he now left you to the mercies of civilization?"

There was a moment's curious stillness, and then Mrs. Wainwright used that high voice which—the students believed—could only come to her when she was about to say something peculiarly destructive to the sensibilities. "Oh, of course, Mr. Coleman rendered us a great service, but in his private character he is not a man whom we exactly care to associate with."

"Indeed!" said the minister, staring. Then he hastily addressed the students. "Well, isn't this a comic war? Did you ever imagine war could be like this?" The professor remained looking at his wife with an air of stupefaction, as if she had opened up to him visions of imbecility of which he had not even dreamed. The students loyally began to chatter at the minister. "Yes, sir, it is a queer war. After all their bragging, it is funny to hear that they are running away with such agility. We thought, of course, of the old Greek wars."

Later, the minister asked them all to his rooms for coffee and cigarettes, but the professor and Mrs. Wainwright apologetically retired to their own quarters. The minister and the students made clouds of smoke, through which sang the eloquent descriptions of late adventures.

The minister had spent days of listening to questions from the State Department at Washington as to the whereabouts of the Wainwright party. "I suppose you know that

you are very prominent people in the United States just now? Your pictures must have been in all the papers, and there must have been columns printed about you. My life here was made almost insupportable by your friends, who consist, I should think, of about half the population of the country. Of course they laid regular siege to the Department. I am angry at Coleman for only one thing. When he cabled the news of your rescue to his newspaper from Arta, he should have also wired me, if only to relieve my failing mind. My first news of your escape was from Washington —think of that."

"Coleman had us all on his hands at Arta," said Peter Tounley. "He was a fairly busy man."

"I suppose so," said the minister. "By the way," he asked bluntly, "what is wrong with him? What did Mrs. Wainwright mean?"

They were silent for a time, but it seemed plain to him that it was not evidence that his question had demoralized them. They seemed to be deliberating upon the form of answer. Ultimately Peter Tounley coughed behind his hand. "You see, sir," he began, "there is—well, there is a woman in the case. Not that anybody would care to speak of it excepting to you. But that is what is the cause of things, and then, you see, Mrs. Wainwright is—well——" He hesitated a moment and then completed his sentence in the ingenuous profanity of his age and condition. "She is rather an extraordinary old bird."

"But who is the woman?"

"Why, it is Nora Black, the actress."

"Oh," cried the minister, enlightened. "Her? Why, I saw

her here. She was very beautiful, but she seemed harmless enough. She was somewhat—er—confident, perhaps, but she did not alarm me. She called upon me, and I confess I—why, she seemed charming."

"She's sweet on little Rufus. That's the point," said an oracular voice.

"Oh," cried the host, suddenly. "I remember. She asked me where he was. She said she had heard he was in Greece, and I told her he had gone knight-erranting off after you people. I remember now. I suppose she posted after him up to Arta, eh?"

"That's it. And so she asked you where he was?"

"Yes."

"Why, that old flamingo—Mrs. Wainwright—insists that it was a rendezvous."

Every one exchanged glances and laughed a little.

"And did you see any actual fighting?" asked the minister.

"No. We only heard it——"

Afterward, as they were trooping up to their rooms, Peter Tounley spoke musingly. "Well, it looks to me now as if old Mother Wainwright was just a bad-minded old hen."

"Oh, I don't know. How is one going to tell what the truth is?"

"At any rate, we are sure now that Coleman had nothing to do with Nora's début in Epirus."

They had talked much of Coleman, but in their tones there always had been a note of indifference or carelessness. This matter, which to some people was as vital and fundamental as existence, remained to others who knew of it only a harmless detail of life, with no terrible powers, and its

significance had faded greatly when had ended the close associations of the late adventure.

After dinner the professor had gone directly to his daughter's room. Apparently she had not moved. He knelt by the bedside again and took one of her hands. She was not weeping. She looked at him and smiled through the darkness. "Daddy, I would like to die," she said. "I think—yes—I would like to die."

For a long time the old man was silent, but he arose at last with a definite abruptness and said hoarsely: "Wait!"

Mrs. Wainwright was standing before her mirror with her elbows thrust out at angles above her head, while her fingers moved in a disarrangement of her hair. In the glass she saw a reflection of her husband coming from Marjory's room, and his face was set with some kind of alarming purpose. She turned to watch him actually, but he walked toward the door into the corridor and did not in any wise heed her. "Harrison!" she called. "Where are you going?"

He turned a troubled face upon her, and, as if she had hailed him in his sleep, he vacantly said: "What?"

"Where *are* you going?" she demanded with increasing trepidation.

He dropped heavily into a chair. "Going?" he repeated.

She was angry. "Yes! Going. Where are you going?"

"I am going—" he answered, "I am going to see Rufus Coleman."

Mrs. Wainwright gave voice to a muffled scream. "Not about Marjory?"

"Yes," he said, "about Marjory."

It was now Mrs. Wainwright's turn to look at her hus-

band with an air of stupefaction, as if he had opened up to her visions of imbecility of which she had not even dreamed. "About Marjory!" she gurgled. Then suddenly her wrath flamed out. "Well, upon my word, Harrison Wainwright, you are, of all men in the world, the most silly and stupid. You are absolutely beyond belief. Of all projects! And what do you think Marjory would have to say of it if she knew it? I suppose you think she would like it? Why, I tell you she would keep her right hand in the fire until it was burned off before she would allow you to do such a thing."

"She must never know it," responded the professor, in dull misery.

"Then think of yourself! Think of the shame of it! The shame of it!"

The professor raised his eyes for an ironical glance at his wife. "Oh—I have thought of the shame of it!"

"And you'll accomplish nothing," cried Mrs. Wainwright. "You'll accomplish nothing. He'll only laugh at you."

"If he laughs at me, he will laugh at nothing but a poor, weak, unworldly old man. It is my duty to go."

Mrs. Wainwright opened her mouth as if she was about to shriek. After choking a moment she said: "Your duty? Your duty to go and bend the knee to that man? Your duty?"

"It is my duty to go," he repeated humbly, "if I can find even one chance for my daughter's happiness in a personal sacrifice. He can do no more than—he can do no more than make me a little sadder."

His wife evidently understood his humility as a tribute to her arguments and a clear indication that she had fatally undermined his original intention. "Oh, he would have made

you sadder," she quoth grimly. "No fear! Why, it was the most insane idea I ever heard of."

The professor arose wearily. "Well, I must be going to this work. It is a thing to have ended quickly." There was something almost biblical in his manner.

"Harrison!" burst out his wife in amazed lamentation. "You are not really going to do it? Not really!"

"I am going to do it," he answered.

"Well, there!" ejaculated Mrs. Wainwright to the heavens. She was, so to speak, prostrate. "Well, there!"

As the professor passed out of the door she cried beseechingly but futilely after him. "Harrison." In a mechanical way she turned then back to the mirror and resumed the disarrangement of her hair. She addressed her image. "Well, of all stupid creatures under the sun, men are the very worst!" And her image said this to her even as she informed it, and afterward they stared at each other in a profound and tragic reception and acceptance of this great truth.

Presently she began to consider the advisability of going to Marjory with the whole story. Really, Harrison must not be allowed to go on blundering until the whole world heard that Marjory was trying to break her heart over that common scamp of a Coleman. It seemed to be about time for her, Mrs. Wainwright, to come into the situation and mend matters.

XXVIII

When the professor arrived before Coleman's door, he paused a moment and looked at it. Previously, he could not have imagined that a simple door would ever so affect him. Every line of it seemed to express cold superiority and disdain. It was only the door of a former student, one of his old boys, whom, as the need arrived, he had whipped with his satire in the classrooms at Washurst until the mental blood had come, and all without a conception of his ultimately arriving before the door of this boy in the attitude of a—supplicant. He would not say it; Coleman probably would not say it; but—they would both know it. A single thought of it made him feel like running away. He would never dare to knock on that door. It would be too monstrous. And even as he decided that he was afraid to knock, he knocked.

Coleman's voice said: "Come in." The professor opened the door. The correspondent, without a coat, was seated at a paper-littered table. Near his elbow, upon another table, was a tray from which he had evidently dined and also a brandy bottle with several recumbent bottles of soda. Although he had so lately arrived at the hotel he had contrived to diffuse his traps over the room in an organized

disarray which represented a long and careless occupation if it did not represent the scene of a scuffle. His pipe was in his mouth.

After a first murmur of surprise, he arose and reached in some haste for his coat. "Come in, professor, come in," he cried, wriggling deeper into his jacket as he held out his hand. He had laid aside his pipe and had also been very successful in flinging a newspaper so that it hid the brandy and soda. This act was a feat of deference to the professor's well-known principles.

"Won't you sit down, sir?" said Coleman cordially. His quick glance of surprise had been immediately suppressed, and his manner was now as if the professor's call was a common matter.

"Thank you, Mr. Coleman, I—yes, I will sit down," replied the old man. His hand shook as he laid it on the back of the chair and steadied himself down into it. "Thank you!"

Coleman looked at him with a great deal of expectation.

"Mr. Coleman!"

"Yes, sir?"

"I——"

He halted then and passed his hand over his face. His eyes did not seem to rest once upon Coleman, but they occupied themselves in furtive and frightened glances over the room. Coleman could make neither head nor tail of the affair. He would not have believed any man's statement that the professor could act in such an extraordinary fashion. "Yes, sir?" he said again suggestively. The simple strategy resulted in a silence that was acutely awkward. Coleman,

despite his bewilderment, hastened into a preserving gossip. "I've had a great many cables waiting for me for heaven knows how long, and others have been arriving in flocks to-night. You have no idea of the row in America, professor. Why, everybody must have gone wild over the lost sheep. My paper has cabled some things that are evidently for you. For instance, here is one that says a new puzzle-game called Find the Wainwright Party has had a big success. Think of that, would you." Coleman grinned at the professor. "Find the Wainwright Party, a new puzzle-game."

The professor had seemed grateful for Coleman's tangent off into matters of a light vein. "Yes?" he said, almost eagerly. "Are they selling a game really called that?"

"Yes, really," replied Coleman. "And of course you know that—er—well, all the Sunday papers would of course have big illustrated articles—full pages—with your photographs and general private histories, pertaining mostly to things which are none of their business."

"Yes, I suppose they would do that," admitted the professor. "But I dare say it may not be as bad as you suggest."

"Very like not," said Coleman. "I put it to you forcibly so that in the future the blow will not be too cruel. They are often a weird lot."

"Perhaps they can't find anything very bad about us."

"Oh, no. And besides the whole episode will probably be forgotten by the time you return to the United States."

They talked on in this way slowly, strainedly, until they each found that the situation would soon become insupportable. The professor had come for a distinct purpose, and Coleman knew it; they could not sit there lying at

each other for ever. Yet when he saw the pain deepening in the professor's eyes, the correspondent again ordered up his trivialities. "Funny thing. My paper has been congratulating me, you know, sir, in a wholesale fashion, and I think —I feel sure—that they have been exploiting my name all over the country as the Heroic Rescuer. There is no sense in trying to stop them, because they don't care whether it is true or not true. All they want is the privilege of howling out that their correspondent rescued you, and they would take that privilege without in any way worrying if I refused my consent. You see, sir? I wouldn't like you to feel that I was such a strident idiot as I doubtless am appearing now before the public."

"No," said the professor absently. It was plain that he had been a very slack listener. "I—Mr. Coleman——" he began.

"Yes, sir?" answered Coleman promptly and gently.

It was obviously only a recognition of the futility of further dallying that was driving the old man onward. He knew, of course, that, if he was resolved to take this step, a longer delay would simply make it harder for him. The correspondent, leaning forward, was watching him almost breathlessly.

"Mr. Coleman, I understand—or at least I am led to believe—that you—at one time, proposed marriage to my daughter?"

The faltering words did not sound as if either man had aught to do with them. They were an expression by the Tragic Muse herself. Coleman's jaw fell, and he looked glassily at the professor. He said: "Yes!" But already his blood was leaping, as his mind flashed everywhere in speculation.

"I refused my consent to that marriage," said the old man more easily. "I do not know if the matter has remained important to you, but at any rate, I—I retract my refusal."

Suddenly the blank expression left Coleman's face, and he smiled with sudden intelligence, as if information of what the professor had been saying had just reached him. In this smile there was a sudden betrayal, too, of something keen and bitter which had lain hidden in the man's mind. He arose and made a step toward the professor and held out his hand. "Sir, I thank you from the bottom of my heart!" And they both seemed to note with surprise that Coleman's voice had broken.

The professor had arisen to receive Coleman's hand. His nerve was now of iron, and he was very formal. "I judge from your tone that I have not made a mistake—something which I feared."

Coleman did not seem to mind the professor's formality. "Don't fear anything, sir; don't fear anything. Won't you sit down again? Will you have a cigar?—No, I couldn't tell you how glad I am. How glad I am. I feel like a fool.—It——"

But the professor fixed him with an Arctic eye and bluntly said: "You love her?"

The question steadied Coleman at once. He looked undauntedly straight into the professor's face. He simply said: "I love her!"

"You love her?" repeated the professor.

"I love her," repeated Coleman.

After some seconds of pregnant silence, the professor arose. "Well, if she cares to give her life to you, I will allow it, but I

must say that I do not consider you nearly good enough. Good-night." He smiled faintly as he held out his hand.

"Good-night, sir," said Coleman. "And I can't tell you how——"

Mrs. Wainwright, in her room, was languishing in a chair and applying to her brow a handkerchief wet with cologne water. She kept her feverish glance upon the door. Remembering well the manner of her husband when he went out, she could hardly identify him when he came in. Serenity, composure, even self-satisfaction, was written upon him. He paid no attention to her, but, going to a chair, sat down with a groan of contentment.

"Well?" cried Mrs. Wainwright, starting up. "Well?"

"Well—what?" he asked.

She waved her hand impatiently. "Harrison, don't be absurd. You know perfectly well what I mean. It is a pity you couldn't think of the anxiety I have been in." She was going to weep.

"Oh, I'll tell you after a while," he said, stretching out his legs with the complacency of a rich merchant after a successful day.

"No! Tell me now," she implored him. "Can't you see I've worried myself nearly to death?" She was not going to weep: she was going to wax angry.

"Well, to tell the truth," said the professor with considerable pomposity, "I've arranged it. Didn't think I could do it at first, but it turned out——"

"'Arranged it,'" wailed Mrs. Wainwright. "Arranged what?"

It here seemed to strike the professor suddenly that he

was not such a flaming example for diplomatists as he might have imagined. "Arranged——" he stammered. "Arranged——"

"Arranged what?"

"Why, I fixed—I fixed it up."

"Fixed what up?"

"It—it——" began the professor. Then he swelled with indignation. "Why, can't you understand anything at all? I—I fixed it."

"*Fixed what?*"

"Fixed it. Fixed it with Coleman."

"*Fixed what with Coleman?*"

The professor's wrath now took control of him. "Thunder and lightnin'! You seem to jump at the conclusion that I've made some horrible mistake. For goodness' sake, give me credit for a particle of sense."

"What did you do?" she asked in a sepulchral voice.

"Well," said the professor, in a burning defiance, "I'll tell you what I did. I went to Coleman and told him that once—as he of course knew—I had refused his marriage with my daughter, but that now——"

"Grrr," said Mrs. Wainwright.

"But that now——" continued the professor, "I retracted that refusal."

"Mercy on us!" cried Mrs. Wainwright, throwing herself back in the chair. "Mercy on us! What fools men are!"

"Now, wait a minute——"

But Mrs. Wainwright began to croon: "Oh, if Marjory should hear of this! Oh, if she should hear of it! Just let her hear——"

"But she must not," cried the professor, tigerishly. "Just you dare!" And the woman saw before her a man whose eyes were lit with a flame which almost expressed a temporary hatred.

The professor had left Coleman so abruptly that the correspondent found himself murmuring half-coherent gratitude to the closed door of his room. Amazement soon began to be mastered by exultation. He flung himself upon the brandy and soda and negotiated a strong glass. Pacing the room with nervous steps, he caught a vision of himself in a tall mirror. He halted before it. "Well, well," he said. "Rufus, you're a grand man. There is not your equal anywhere. You are a great, bold, strong player, fit to sit down to a game with the best."

A moment later it struck him that he had appropriated too much. If the professor had paid him a visit and made a wonderful announcement, he, Coleman, had not been the engine of it. And then he enunciated clearly something in his mind which, even in a vague form, had been responsible for much of his early elation. Marjory herself had compassed this thing. With shame he rejected a first wild and preposterous idea that she had sent her father to him. He reflected that any man who for an instant could conceive such a thing was a natural-born idiot. With an equal feeling, he rejected also an idea that she could have known anything of her father's purpose. If she had known of his purpose, there would have been no visit.

What, then, was the cause? Coleman soon decided that the professor had witnessed some demonstration of Mar-

jory's emotion which had been sufficiently severe in its character to force him to the extraordinary visit. But then, this also was wild and preposterous. That coldly beautiful goddess would not have given a demonstration of emotion over Rufus Coleman sufficiently alarming to force her father on such an errand. That was impossible. No, he was wrong; Marjory, even indirectly, could not be connected with the visit. As he arrived at this decision the enthusiasm passed out of him, and he wore a doleful, monkish face.

Well, what, then, was the main cause? After eliminating Marjory from the discussion waging in his mind, he found it hard to hit upon anything rational. The only remaining theory was to the effect that the professor, having a very high sense of the correspondent's help in the escape of the Wainwright party, had decided that the only way to express his gratitude was to revoke a certain decision which he now could see had been unfair. The retort to this theory seemed to be that, if the professor had had such a fine conception of the services rendered by Coleman, he had had ample time to display his appreciation on the road to Arta and on the road down from Arta. There was no necessity for his waiting until their arrival in Athens. It was impossible to concede that the professor's emotion could be a new one; if he had it now, he must have had it in far stronger measure directly after he had been hauled out of danger.

So, it may be seen that after Coleman had eliminated Marjory from the discussion that was waging in his mind, he had practically succeeded in eliminating the professor as well. This, he thought dolefully, was eliminating with a

vengeance. If he dissolved all the factors he could hardly proceed.

The mind of a lover moves in a circle, or at least on a more circular course than other minds, some of which at times even seem to move almost in a straight line. Presently, Coleman was at the point where he had started, and he did not pause until he reached that theory which asserted that the professor had been inspired to his visit by some sight or knowledge of Marjory in distress. Of course, Coleman was wistfully desirous of proving to himself the truth of this theory.

The palpable agitation of the professor during the interview seemed to support it. If he had come on a mere journey of conscience, he would have hardly appeared as a white and trembling old man. But then, said Coleman, he himself probably exaggerated this idea of the professor's appearance. It might have been that he was only sour and distressed over the performance of a very disagreeable duty.

The correspondent paced his room and smoked. Sometimes he halted at the little table where was the brandy and soda. He thought so hard that sometimes it seemed that Marjory had been to him to propose marriage, and at other times it seemed that there had been no visit from any one at all.

A desire to talk to somebody was upon him. He strolled downstairs and into the smoking- and reading-rooms, hoping to see somebody he knew, even if it were Coke. But the only occupants were two strangers, furiously debating the war. Passing the minister's room, Coleman saw that there was a light within, and he could not forbear knocking.

He was bidden to enter, and opened the door upon the minister, carefully reading his *Spectator* fresh from London.

He looked up and seemed very glad. "How are you?" he cried. "I was tremendously anxious to see you, do you know! I looked for you to dine with me to-night, but you were not down?"

"No; I had a great deal of work."

"Over the Wainwright affair? By the way, I want you to accept my personal thanks for that work. In a week more I would have gone demented and spent the rest of my life in some kind of a cage, shaking the bars and howling out State Department messages about the Wainwrights. You see, in my territory there are no missionaries to get into trouble, and I was living a life of undisturbed and innocent calm, ridiculing the sentiments of men from Smyrna and other interesting towns who maintained that the diplomatic service was exciting. However, when the Wainwright party got lost, my life at once became active. I was all but helpless, too, which was the worst of it. I suppose Terry at Constantinople must have got grandly stirred up, also. Pity he can't see you, to thank you for saving him from probably going mad. By the way," he added, while looking keenly at Coleman, "the Wainwrights don't seem to be smothering you with gratitude?"

"Oh, as much as I deserve—sometimes more," answered Coleman. "My exploit was more or less of a fake, you know. I was between the lines by accident, or through the efforts of that blockhead of a dragoman. I didn't intend it. And then, in the night, when we were waiting in the road because of a fight, they almost bunked into us. That's all."

"They tell it better," said the minister, severely. "Especially the youngsters."

"Those kids got into a high old fight at a town up there beyond Agrinium. Tell you about that, did they? I thought not. Clever kids. You have noted that there are signs of a few bruises and scratches?"

"Yes, but I didn't ask——"

"Well, they are from the fight. It seems the people took us for Germans, and there was an awful palaver, which ended in a proper and handsome shindig. It raised the town, I tell you."

The minister sighed in mock despair. "Take these people home, will you? Or at any rate conduct them out of the field of my responsibility. Now, they would like Italy immensely, I am sure." Coleman laughed, and they smoked for a time.

"That's a charming girl—Miss Wainwright," said the minister, musingly. "And what a beauty! It does my exiled eyes good to see her. I suppose all those youngsters are madly in love with her? I don't see how they could help it."

"Yes," said Coleman, glumly. "More than half of 'em."

The minister seemed struck with a sudden thought. "You ought to try to win that splendid prize yourself. The rescuer! Perseus! What more fitting?"

Coleman answered calmly: "Well—I think I'll take your advice."

XXIX

The next morning Coleman awoke with a sign of a resolute decision on his face, as if it had been a development of his sleep. He would see Marjory as soon as possible, see her despite any barbed-wire entanglements which might be placed in the way by her mother, whom he regarded as his strenuous enemy. And he would ask Marjory's hand in the presence of all Athens if it became necessary.

He sat a long time at his breakfast in order to see the Wainwrights enter the dining-room, and as he was about to surrender to the will of time they came in, the professor placid and self-satisfied, Mrs. Wainwright worried and injured, and Marjory cool, beautiful, serene. If there had been any kind of storm, there was no trace of it on the white brow of the girl. Coleman studied her closely but furtively while his mind spun around his circle of speculation.

Finally he noted the waiter, who was observing him with a pained air as if it was on the tip of his tongue to ask this guest if he was going to remain at breakfast for ever. Coleman passed out to the reading-room, where upon the table a multitude of great red guide-books were crushing the fragile magazines of London and Paris. On the walls were vari-

ous depressing maps with the name of a tourist agency luridly upon them, and there were also some pictures of hotels with their rates—in francs—printed beneath. The room was cold, dark, empty, with the trail of the tourist upon it.

Coleman went to the picture of a hotel in Corfù and stared at it precisely as if he was interested. He was standing before it when he heard Marjory's voice just without the door. "All right! I'll wait." He did not move, for the reason that the hunter moves not when the unsuspecting deer approaches his hiding-place. She entered rather quickly and was well toward the centre of the room before she perceived Coleman. "Oh," she said, and stopped. Then she spoke the immortal sentence, a sentence which, curiously enough, is common to the drama, to the novel, and to life. "I thought no one was here." She looked as if she was going to retreat, but it would have been hard to make such retreat graceful, and probably for this reason she stood her ground.

Coleman immediately moved to a point between her and the door. "You are not going to run away from me, Marjory Wainwright," he cried, angrily. "You at least owe it to me to tell me definitely that you don't love me—that you can't love me——"

She did not face him with all of her old spirit, but she faced him, and in her answer there was the old Marjory. "A most common question. Do you ask all your feminine acquaintances that?"

"I mean——" he said. "I mean that I love you, and——"

"Yesterday—no. To-day—yes. To-morrow—who knows?

Really, you ought to take some steps to know your own mind."

"Know *my* own mind!" he retorted in a burst of indignation. "You mean you ought to take steps to know your own mind."

"*My* own mind! You——" Then she halted in acute confusion, and all her face went pink. She had been far quicker than the man to define the scene. She lowered her head. "Let me pass, please——"

But Coleman sturdily blocked the way, and even took one of her struggling hands. "Marjory——" And then his brain must have roared with a thousand quick sentences, for they came tumbling out, one over the other.—Her resistance to the grip of his fingers grew somewhat feeble. Once she raised her eyes in a quick glance at him.—Then suddenly she wilted. She surrendered, she confessed without words.

"Oh, Marjory, thank God, thank God——"

Peter Tounley made a dramatic entrance on the gallop. He stopped, petrified. "Whoo!" he cried. "My stars!" He turned and fled. But Coleman called after him in a low voice, intense with agitation. "Come back here, you young scoundrel! Come back here!"

Peter returned, looking very sheepish. "I hadn't the slightest idea you——"

"Never mind that now. But look here, if you tell a single soul—particularly those other young scoundrels—I'll break——"

"I won't, Coleman. Honest, I won't." He was far more embarrassed than Coleman and almost equally so with Mar-

jory. He was like a horse tugging at a tether. "I won't, Coleman! Honest!"

"Well, all right, then." Peter escaped.

The professor and his wife were in their sitting-room writing letters. The cablegrams had all been answered, but as the professor intended to prolong the journey homeward into a month of Paris and London, there remained the arduous duty of telling their friends at length exactly what had happened. There was considerable of the lore of olden Greece in the professor's descriptions of their escape, and in those of Mrs. Wainwright there was much about the lack of hairpins and soap.

Their heads were lowered over their writing when the door into the corridor opened and shut quickly, and upon looking up they saw in the room a radiant girl, a new Marjory. She dropped to her knees by her father's chair and reached her arms to his neck. "Oh, daddy! I'm happy! I'm so happy!"

"Why—what——" began the professor stupidly.

"Oh, I am so happy, daddy!"

Of course he could not be long in making his conclusion. The one who could give such joy to Marjory was the one who, last night, gave her such grief. The professor was only a moment in understanding. He laid his hand tenderly upon her head. "Bless my soul," he murmured. "And so—and so—he——"

At the personal pronoun, Mrs. Wainwright lumbered frantically to her feet. "What?" she shouted. "Coleman?"

"Yes," answered Marjory. "Coleman." As she spoke the name her eyes were shot with soft yet tropic flashes of light.

Mrs. Wainwright dropped suddenly back into her chair. "Well—of—all—things!"

The professor was stroking his daughter's hair, and although for a time after Mrs. Wainwright's outbreak there was little said, the old man and the girl seemed in gentle communion, she making him feel her happiness, he making her feel his appreciation. Providentially Mrs. Wainwright had been so stunned by the first blow that she was evidently rendered incapable of speech.

"And are you sure you will be happy with him?" asked her father gently.

"All my life long," she answered.

"I am glad! I am glad!" said the father, but even as he spoke a great sadness came to blend with his joy. The hour when he was to give this beautiful and beloved life into the keeping of another had been heralded by the god of the sexes, the ruthless god that devotes itself to the tearing of children from the parental arms and casting them amid the mysteries of an irretrievable wedlock. The thought filled him with solemnity.

But in the dewy eyes of the girl there was no question. The world to her was a land of glowing promise.

"I am glad," repeated the professor.

The girl arose from her knees. "I must go away and—think all about it," she said, smiling.

When the door of her room closed upon her, the mother arose in majesty. "Harrison Wainwright," she declaimed, "you are not going to allow this monstrous thing!"

The professor was aroused from a reverie by these words. "What monstrous thing?" he growled.

"Why, this between Coleman and Marjory."

"Yes," he answered boldly.

"Harrison! That man who——"

The professor crashed his hand down on the table. "Mary! I will not hear another word of it!"

"Well," said Mrs. Wainwright, sullen and ominous, "time will tell! Time will tell!"

When Coleman had turned from the fleeing Peter Tounley again to Marjory, he found her making the preliminary movements of a flight. "What's the matter?" he demanded anxiously.

"Oh, it's too dreadful!"

"Nonsense," he retorted stoutly. "Only Peter Tounley! He don't count. What of that?"

"Oh, dear!" She pressed her palm to a burning cheek. She gave him a star-like, beseeching glance. "Let me go now—please."

"Well," he answered, somewhat affronted, "if you like ——"

At the door she turned to look at him, and this glance expressed in its elusive way a score of things which she was not yet able to speak. It explained that she was loth to leave him, that she asked forgiveness for leaving him, that even for a short absence she wished to take his image in her eyes, that he must please not bully her, that there was something now in her heart which frightened her, that she loved him, that she was happy——

When she had gone, Coleman went to the rooms of the American minister. A Greek was there, who talked wildly

as he waved his cigarette. Coleman waited in well-concealed impatience for the evaporation of this man. Once the minister, regarding the correspondent hurriedly, interpolated a comment. "You look very cheerful?"

"Yes," answered Coleman, "I've been taking your advice."

"Oh, ho!" said the minister.

The Greek with the cigarette jawed endlessly. Coleman began to marvel at the enduring good manners of the minister, who continued to nod and nod in polite appreciation of the Greek's harangue, which, Coleman firmly believed, had no point or interest whatever. But at last the man, after an effusive farewell, went his way.

"Now," said the minister, wheeling in his chair, "tell me all about it."

Coleman arose and, thrusting his hands deep in his trousers pockets, began to pace the room with long strides. He said nothing, but kept his eyes on the floor.

"Can I have a drink?" he asked, abruptly pausing.

"What would you like?" asked the minister, benevolently, as he touched the bell.

"A brandy and soda. I'd like it very much. You see," he said, as he resumed his walk, "I have no kind of right to burden you with my affairs, but, to tell the truth, if I don't get this news off my mind and into somebody's ear, I'll die. It's this—I asked Marjory Wainwright to marry me, and—she accepted, and—that's all."

"Well, I am very glad," cried the minister, arising and giving his hand. "And as for burdening me with your affairs, no one has a better right, you know, since you released me

from the persecution of Washington and the friends of the Wainwrights. May good luck follow you both for ever. You, in my opinion, are a very, very fortunate man. And, for her part—she has not done too badly."

Seeing that it was important that Coleman should have his spirits pacified in part, the minister continued: "Now, I have got to write an official letter, so you just walk up and down here and use up this surplus steam. Else you'll explode."

But Coleman was not to be detained. Now that he had informed the minister, he must rush off somewhere, anywhere, and do—he knew not what.

"All right," said the minister, laughing. "You have a wilder head than I thought. But look here," he called, as Coleman was making for the door. "Am I to keep this news a secret?"

Coleman, with his hand on the knob, turned impressively. He spoke with deliberation. "As far as I am concerned, I would be glad to see a man paint it in red letters, eight feet high, on the front of the king's palace."

The minister, left alone, wrote steadily and did not even look up when Peter Tounley and two others entered, in response to his cry of permission. However, he presently found time to speak over his shoulder to them. "Hear the news?"

"No, sir," they answered.

"Well, be good boys, now, and read the papers and look at pictures until I finish this letter. Then I'll tell you."

They surveyed him keenly. They evidently judged that the news was worth hearing, but, obediently, they said

nothing. Ultimately the minister affixed a rapid signature to the letter and, turning, looked at the students with a smile.

"Haven't heard the news, eh?"

"No, sir."

"Well, Marjory Wainwright is engaged to marry Coleman."

The minister was amazed to see the effect of this announcement upon the three students. He had expected the crows and cackles of rather absurd merriment with which unbearded youth often greets such news. But there was no crow or cackle. One young man blushed scarlet and looked guiltily at the floor. With a great effort he muttered: "She's too good for him." Another student had turned ghastly pale and was staring. It was Peter Tounley who relieved the minister's mind, for upon that young man's face was a broad jack-o'-lantern grin, and the minister saw that, at any rate, he had not made a complete massacre.

Peter Tounley said triumphantly: "I knew it!"

The minister was anxious over the havoc he had wrought with the two other students, but slowly the colour abated in one face and grew in the other. To give them opportunity, the minister talked busily to Peter Tounley. "And how did you know it, you young scamp?"

Peter was jubilant. "Oh, I knew it! I knew it! I am very clever."

The student who had blushed now addressed the minister in a slightly strained voice. "Are you positive that it is true, Mr. Gordner?"

"I had it on the best authority," replied the minister gravely.

The student who had turned pale said: "Oh, it's true, of course."

"Well," said crudely the one who had blushed, "she's a great sight too good for Coleman or anybody like him. That's all I've got to say."

"Oh, Coleman is a good fellow," said Peter Tounley, reproachfully. "You've no right to say that—exactly. You don't know where you'd be now if it were not for Coleman."

The response was, first, an angry gesture. "Oh, don't keep everlastingly rubbing that in. For heaven's sake, let up. Supposing I don't know where I'd be now if it were not for Rufus Coleman? What of it? For the rest of my life have I got to——"

The minister saw that this was the embittered speech of a really defeated youth, so, to save scenes, he gently ejected the trio. "There, there, now! Run along home like good boys. I'll be busy until luncheon. And I dare say you won't find Coleman such a bad chap."

In the corridor, one of the students said offensively to Peter Tounley: "Say, how in hell did you find out all this so early?"

Peter's reply was amiable in tone. "You are a damned bleating little kid and you made a holy show of yourself before Mr. Gordner. There's where *you* stand. Didn't you see that he turned us out because he didn't know but what you were going to blubber or something? You are a sucking pig, and if you want to know how I find out things go ask the Delphic Oracle, you blind ass."

"You better look out or you may get a punch in the eye!"

"You take one punch in the general direction of my eye,

me son," said Peter cheerfully, "and I'll distribute your remains over this hotel in a way that will cause your friends years of trouble to collect you. Instead of anticipating an attack upon my eye, you had much better be engaged in improving your mind, which is at present not a fit machine to cope with exciting situations. There's Coke! Hello, Coke, heard the news? Well, Marjory Wainwright and Rufus Coleman are engaged. Straight? Certainly! Go ask the minister."

Coke did not take Peter's word. "Is that so?" he asked the others.

"So the minister told us," they answered, and then these two, who seemed so unhappy, watched Coke's face to see if they could not find surprised misery there. But Coke coolly said: "Well, then, I suppose it's true."

It soon became evident that the students did not care for each other's society. Peter Tounley was probably an exception, but the others seemed to long for quiet corners. They were distrusting each other, and, in a boyish way, they were even capable of malignant things. Their excuses for separation were badly made.

"I—I think I'll go for a walk."

"I'm going upstairs to read."

"Well, so long, old man." "So long." There was no heart to it.

Peter Tounley went to Coleman's door, where he knocked with noisy hilarity. "Come in!" The correspondent apparently had just come from the street, for his hat was on his head and a light top-coat was on his back. He was searching hurriedly through some papers. "Hello, you young devil. What are you doing here?"

Peter's entrance was a somewhat elaborate comedy, which Coleman watched in icy silence. Peter, after a long and impudent pantomime, halted abruptly and, fixing Coleman with his eye, demanded: "Well?"

"Well—what?" said Coleman, bristling a trifle.

"Is it true?"

"Is what true?"

"Is it true?" Peter was extremely solemn.

"Say, me bucko," said Coleman suddenly, "if you've come up here to twist the beard of the patriarch, don't you think you are running a chance?"

"All right. I'll be good," said Peter, and he sat on the bed. "But—is it true?"

"Is what true?"

"What the whole hotel is saying."

"I haven't heard the hotel making any remarks lately. Been talking to the other buildings, I suppose."

"Well, I want to tell you that everybody knows that you and Marjory have done gone and got yourselves engaged," said Peter bluntly.

"And—well?" asked Coleman imperturbably.

"Oh, nothing," replied Peter, waving his hand. "Only—I thought it might interest you."

Coleman was silent for some time. He fingered his papers. At last he burst out joyously. "And so they know it already, do they? Well—damn them— let them know it. But you didn't tell them yourself?"

"I!" quoth Peter wrathfully. "No! The minister told us."

Then Coleman was again silent for a time, and Peter Tounley sat on the bed reflectively nursing his knee. "Funny

thing," said the latter, looking at the ceiling. "Funny thing, Marjory 'way over here in Greece, and then you happening over here the way you did."

"It isn't funny at all."

"Why isn't it?"

"Because," said Coleman impressively, "that is why I came to Greece. It was all planned. See?"

"Whirroo," exclaimed Peter. "This here is magic."

"No magic at all." Coleman displayed some complacence. "No magic at all. Just pure, plain—whatever you choose to call it."

"Holy smoke," said Peter, admiring the situation. "Why, this is plumb romance, Coleman. I'm blowed if it isn't."

Coleman was grinning with delight. He took a fresh cigar, and his bright eyes looked at Peter through the smoke. "Seems like it, don't it? Yes. Regular romance. Have a drink, my boy, just to celebrate my good luck. And be patient if I talk a great deal of my—my—future. My head spins with it." He arose to pace the room, flinging out his arms in a great gesture. "God! When I think yesterday was not like to-day I wonder how I stood it."

There was a knock at the door and a waiter left a note in Coleman's hand.

"Dear Rufus:—We are going for a drive this afternoon at three, and mother wishes you to come, if you care to. I too wish it, if you care to. Yours,

"MARJORY."

With a radiant face, Coleman gave the note a little crackling flourish in the air. "Oh, you don't know what life is, kid."

"S-steady the Blues," said Peter Tounley seriously. "You'll lose your head if you don't watch out."

"Not I," cried Coleman with irritation. "But a man must turn loose *some*times, mustn't he?"

When the four students had separated in the corridor, Coke had posted at once to Nora Black's sitting-room. His entrance was somewhat precipitate, but he cooled down almost at once, for he reflected that he was not bearing good news. He ended by perching in awkward fashion on the brink of his chair and fumbling his hat uneasily. Nora floated in to him in a cloud of a white dressing gown. She gave him a plump hand. "Well, young man?" she said, with a glowing smile. She took a chair, and the stuff of her gown fell in curves over the arms of it.

Coke looked hot and bothered, as if he could have more than half wanted to retract his visit. "I—aw—we haven't seen much of you lately," he began, sparring. He had expected to tell his news at once.

"No," said Nora, languidly. "I have been resting after that horrible journey—that *horrible* journey. Dear, dear! Nothing will ever induce me to leave London, New York, and Paris. I am at home there. But here! Why, it is worse than living in Brooklyn. And that journey into the wilds! No, no; not for me!"

"I suppose we'll all be glad to get home," said Coke, aimlessly.

At that moment a waiter entered the room and began to lay the table for luncheon. He kept open the door to the corridor, and he had the luncheon at a point just outside

the door. His excursions to the trays were flying ones, so that, as far as Coke's purpose was concerned, the waiter was always in the room. Moreover, Coke was obliged, naturally, to depart at once. He had bungled everything.

As he arose he whispered hastily: "Does this waiter understand English?"

"Yes," answered Nora. "Why?"

"Because I have something to tell you—important."

"What is it?" whispered Nora, eagerly.

He leaned toward her and replied: "Marjory Wainwright and Coleman are engaged."

To his unfeigned astonishment, Nora Black burst into peals of silvery laughter. "Oh, indeed? And so this is your tragic story, poor innocent lambkin? And what did you expect? That I would faint?"

"I thought—I don't know——" murmured Coke in confusion.

Nora became suddenly business-like. "But how do you know? Are you sure? Who told you? Anyhow, stay to luncheon. Do—like a good boy. Oh, you must."

Coke dropped again into his chair. He studied her in some wonder. "I thought you'd be more surprised," he said, ingenuously.

"Oh, you did, did you? Well, you see I'm not. And now tell me all about it."

"There's really nothing to tell but the plain fact. Some of the boys dropped in at the minister's rooms a little while ago, and he told them of it. That's all."

"Well, how did *he* know?"

"I am sure I can't tell you. Got it first hand, I suppose.

He likes Coleman, and Coleman is always hanging up there."

"Oh, perhaps Coleman was lying," said Nora easily. Then suddenly her face brightened, and she spoke with animation. "Oh, I haven't told you how my little Greek officer has turned out. Have I? No? Well, it is simply lovely. Do you know, he belongs to one of the best families in Athens? He does. And they're rich—rich as can be. My courier tells me that the marble palace where they live is enough to blind you, and that if titles hadn't gone out of style—or something—here in Greece, my little officer would be a prince! Think of that! The courier didn't know it until we got to Athens, and the little officer—the prince—gave me his card, of course. One of the oldest, noblest, and richest families in Greece. Think of that! There I thought he was only a bothersome little officer who came in handy at times, and there he turns out to be a prince. I could hardly keep myself from rushing right off to find him and apologize to him for the way I treated him. It was awful! And," added the fair Nora, pensively, "if he does meet me in Paris, I'll make him wear that title down to a shred, you can bet. What's the good of having a title unless you make it work?"

XXX

Coke did not stay to luncheon with Nora Black. He went away saying to himself: "Either that girl don't care a straw for Coleman, or she has got a heart absolutely of flint, or she is the greatest actress on earth, or—there is some other reason."

At his departure, Nora turned and called into an adjoining room: "Maude!" The voice of her companion and friend answered her peevishly. "What? Don't bother me. I'm reading."

"Well, anyhow, luncheon is ready, so you will have to stir your precious self," responded Nora. "You're lazy."

"I don't want any luncheon. Don't bother me. I've got a headache."

"Well, if you don't come out, you'll miss the news. That's all I've got to say."

There was a rustle in the adjoining room, and immediately the companion appeared, seeming much annoyed but curious. "Well, what is it?"

"Rufus Coleman is engaged to be married to that Wainwright girl, after all."

"Well, I declare!" ejaculated the little old lady. "Well, I declare." She meditated for a moment, and then continued in a tone of satisfaction. "I told you that you couldn't stop that man Coleman if he had really made up his mind to——"

"You're a fool," said Nora, pleasantly.

"Why?" said the old lady.

"Because you are. Don't talk to me about it. I want to think of Marco."

"'Marco,'" quoted the old lady, startled.

"The prince. The prince. Can't you understand? I mean the prince."

"'Marco'!" again quoted the old lady, under her breath.

"Yes, 'Marco,'" cried Nora, belligerently. "'Marco.' Do you object to the name? What's the matter with you, anyhow?"

"Well," rejoined the other, nodding her head wisely, "he may be a prince, but I've always heard that these continental titles are no good in comparison to the English titles."

"Yes, but who told you so, eh?" demanded Nora, noisily. She herself answered the question. "The English!"

"Anyhow, that little marquis who tagged after you in London is a much bigger man in every way, I'll bet, than this little prince of yours."

"But—good heavens—he didn't mean it. Why, he was only one of the regular rounders. But Marco, he is serious! He means it. He'd go through fire and water for me and be glad of the chance."

"Well," proclaimed the old lady, "if you are not the strangest woman in the world, I'd like to know! Here I thought——"

"What did you think?" demanded Nora, suspiciously.

"I thought that Coleman——"

"Bosh!" interrupted the graceful Nora. "I tell you what, Maude; you'd better try to think as little as possible. It

will suit your style of beauty better. And above all, don't think of my affairs. I myself am taking pains not to think of them. It's easier."

Mrs. Wainwright, with no spirit of intention whatever, had set about readjusting her opinions. It is certain that she was unconscious of any evolution. If some one had said to her that she was surrendering to the inevitable, she would have been immediately on her guard, and would have opposed for ever all suggestions of a match between Marjory and Coleman. On the other hand, if some one had said to her that her daughter was going to marry a human serpent, and that there were people in Athens who would be glad to explain his treacherous character, she would have haughtily scorned the tale-bearing and would have gone with the more haste into the professor's way of thinking. In fact, she was in process of undermining herself, and the work could have been retarded or advanced by any irresponsible, gossipy tongue.

The professor, from the depths of his experience with her, arranged a course of conduct. "If I just leave her to herself she will come around all right, but if I go 'striking while the iron is hot,' or any of those things, I'll bungle it surely."

As they were making ready to go down to luncheon, Mrs. Wainwright made her first speech which indicated a changing mind. "Well, what will be, will be," she murmured with a prolonged sigh of resignation. "What will be, will be. Girls are very headstrong in these days, and there is nothing much to be done with them. They go their own roads. It wasn't so in my girlhood. We were obliged to pay attention to our mothers' wishes."

"I did not notice that you paid much attention to your mother's wishes when you married me," remarked the professor. "In fact, I thought——"

"That was another thing," retorted Mrs. Wainwright with severity. "You were a steady young man who had taken the highest honours all through your college course, and my mother's sole objection was that we were too hasty. She thought we ought to wait until you had a penny to bless yourself with, and I can see now where she was quite right."

"Well, you married me, anyhow," said the professor, victoriously.

Mrs. Wainwright allowed her husband's retort to pass over her thoughtful mood. "They say—they say Rufus Coleman makes as much as fifteen thousand dollars a year. That's more than three times your income.—I don't know.—It all depends on whether they try to save or not. His manner of life is, no doubt, very luxurious. I don't suppose he knows how to economize at all. That kind of a man usually doesn't. And then, in the newspaper world positions are so very precarious. Men may have valuable positions one minute and be penniless in the street the next minute. It isn't as if he had any real income, and of course he has no real ability. If he was suddenly thrown out of his position, goodness knows what would become of him. Still—still—fifteen thousand dollars a year is a big income—while it lasts. I suppose he is very extravagant. That kind of a man usually is. And I wouldn't be surprised if he was heavily in debt; very heavily in debt. Still—if Marjory has set her heart, there is nothing to be done, I suppose.

It wouldn't have happened if you had been as wise as you thought you were.—I suppose he thinks I have been very rude to him. Well, sometimes I wasn't nearly so rude as I felt like being. Feeling as I did, I could hardly be very amiable.—Of course this drive this afternoon was all your affair and Marjory's. But, of course, I shall be nice to him."

"And what of all this Nora Black business?" asked the professor, with a display of valour, but really with much trepidation.

"She is a hussy," responded Mrs. Wainwright with energy. "Her conversation in the carriage on the way down to Agrinium sickened me!"

"I really believe that her plan was simply to break everything off between Marjory and Coleman," said the professor, "and I don't believe she had any grounds for all that appearance of owning Coleman and the rest of it."

"Of course she didn't," assented Mrs. Wainwright. "The vicious thing!"

"On the other hand," said the professor, "there might be some truth in it."

"I don't think so," said Mrs. Wainwright seriously. "I don't believe a word of it."

"You do not mean to say that you think Coleman a model man?" demanded the professor.

"Not at all! Not at all!" she hastily answered. "But—one doesn't look for model men these days."

"Who told you he made fifteen thousand a year?" asked the professor.

"It was Peter Tounley this morning. We were walking upstairs after breakfast, and he remarked that if he could

make fifteen thousand a year like Coleman, he'd—I've forgotten what—some fanciful thing."

"I doubt if it is true," muttered the old man, wagging his head.

"Of course it's true," said his wife emphatically. "Peter Tounley says everybody knows it."

"Well—anyhow—money is not everything."

"But it's a great deal, you know well enough. You know you are always speaking of poverty as an evil, as a grand resultant, a collaboration of many lesser evils. Well, then?"

"But," began the professor meekly, "when I say that, I mean——"

"Well, money is money, and poverty is poverty," interrupted his wife. "You don't have to be very learned to know that."

"I do not say that Coleman has not a very nice thing of it, but I must say it is hard to think of his getting any such sum as you mention."

"Isn't he known as the most brilliant journalist in New York?" she demanded harshly.

"Y-yes, as long as it lasts, but then one never knows when he will be out in the street penniless. Of course, he has no particular ability which would be marketable if he suddenly lost his present employment. Of course, it is not as if he was a really talented young man. He might not be able to make his way at all in any new direction."

"I don't know about that," said Mrs. Wainwright in reflective protestation. "I don't know about that. I think he would."

"I thought you said a moment ago——" The professor

spoke with an air of puzzled hesitancy. "I thought you said a moment ago that he wouldn't succeed in anything but journalism."

Mrs. Wainwright swam over the situation with a fine tranquillity. "Well-l-l," she answered musingly, "if I *did* say that, I didn't mean it *exactly*."

"No, I suppose not," spoke the professor, and despite the necessity for caution he could not keep out of his voice a faint note of annoyance.

"Of course," continued the wife, "Rufus Coleman is known everywhere as a brilliant man, a very brilliant man, and he even might do well in—in politics or something of that sort."

"I have a very poor opinion of that kind of a mind which does well in American politics," said the professor, speaking as a collegian, "but I suppose there may be something in it."

"Well, at any rate," decided Mrs. Wainwright, "at any rate——"

At that moment Marjory, attired for luncheon and the drive, entered from her room, and Mrs. Wainwright checked the expression of her important conclusion. Neither father nor mother had ever seen her so glowing with triumphant beauty, a beauty which would carry the mind of a spectator far above physical appreciation into that realm of poetry where creatures of light move and are beautiful because they cannot know pain or a burden. It carried tears to the old father's eyes. He took her hands. "Don't be *too* happy, my child, don't be *too* happy," he admonished her tremulously. "It makes me afraid—it makes me afraid."

XXXI

It seems strange that the one who was the most hilarious over the engagement of Marjory and Coleman should be Coleman's dragoman, who was indeed in a state bordering on transport. It is not known how he learned the glad tidings, but it is certain that he learned them before luncheon. He told all the visible employés of the hotel and allowed them to know that the betrothal really had been his handiwork. He had arranged it. He did not make quite clear how he had performed this feat, but at least he was perfectly frank in acknowledging it.

When some of the students came down to luncheon, they saw him but could not decide what ailed him. He was in the main corridor of the hotel, grinning from ear to ear, and when he perceived the students he made signs to intimate that they possessed in common a joyous secret. "What's the matter with that idiot?" asked Coke morosely. "Looks as if his wheels were going around too fast."

Peter Tounley walked close to him and scanned him, imperturbably but with care. "What's up, Phidias?" The man made no articulate reply. He continued to grin and gesture. "Pain in oo tummy? Mother dead? Caught the cholera? Found out that you've swallowed a pair of hammered brass

andirons in your beer? Say, who are you, anyhow?" But he could not shake this invincible glee, so he went away.

The dragoman's rapture reached its zenith when Coleman lent him to the professor and he was commissioned to bring a carriage for four people to the door at three o'clock. He himself was to sit on the box and tell the driver what was required of him. He dashed off, his hat in his hand, his hair flying, puffing, important beyond everything, and apparently babbling his mission to half the people he met on the street. In most countries he would have landed speedily in jail, but among a people who exist on a basis of gibbering his violent gabble aroused no suspicions as to his sanity. However, he stirred several livery stables to their depths and set men running here and there wildly and for the most part futilely.

At fifteen minutes to three o'clock, a carriage with its horses on a gallop tore around the corner and up to the front of the hotel, where it halted with the pomp and excitement of a fire-engine. The dragoman jumped down from his seat beside the driver and scrambled hurriedly into the hotel, in the gloom of which he met a serene stillness which was punctuated only by the leisurely tinkle of silver and glass in the dining-room. For a moment the dragoman seemed really astounded out of speech. Then he plunged into the manager's room. Was it conceivable that Monsieur Coleman was still at luncheon? Yes; in fact, it was true. But the carriage was at the door! *The carriage was at the door!* The manager, undisturbed, asked for what hour Monsieur Coleman had been pleased to order a carriage. Three o'clock! Three o'clock? The manager pointed calmly at the clock.

Very well. It was now only thirteen minutes of three o'clock. Monsieur Coleman doubtless would appear at three. Until that hour the manager would not disturb Monsieur Coleman. The dragoman clutched both his hands in his hair and cast a look of agony to the ceiling. Great God! Had he accomplished the herculean task of getting a carriage for four people to the door of the hotel in time for a drive at three o'clock, only to meet with this stoniness, this inhumanity? Ah, it was unendurable! He begged the manager; he implored him. But at every word the manager seemed to grow more indifferent, more callous. He pointed with a wooden finger at the clock-face. In reality, it is thus that Greek meets Greek.

Professor Wainwright and Coleman strolled together out of the dining-room. The dragoman rushed ecstatically upon the correspondent. "Oh, Meester Coleman! The carge is ready!"

"Well, all right," said Coleman, knocking ashes from his cigar. "Don't be in a hurry. I suppose we'll be ready presently." The man was in despair.

The departure of the Wainwrights and Coleman on this ordinary drive was of a somewhat dramatic and public nature. No one seemed to know how to prevent its being so. In the first place, the attendants thronged out *en masse*, for a reason which was plain at the time only to Coleman's dragoman. And, rather in the background, lurked the interested students. The professor was surprised and nervous. Coleman was rigid and angry. Marjory was flushed and somewhat hurried, and Mrs. Wainwright was as proud as an old turkey-hen.

As the carriage rolled away, Peter Tounley turned to his companions and said: "Now, that's official! That is the official announcement! Did you see Old Mother Wainwright? Oh, my eye, wasn't she puffed up! Say, what in hell do you suppose all these jay-hawking bell-boys poured out to the kerb for? Go back to your cages, my good people——"

As soon as the carriage wheeled into another street, its occupants exchanged easier smiles, and they must have confessed in some subtle way of glances that now at last they were upon their own mission, a mission undefined but earnest to them all. Coleman had a glad feeling of being let into the family, of becoming one of them.

The professor looked sideways at him and smiled gently. "You know, I thought of driving you to some ruins, but Marjory would not have it. She flatly objected to any more ruins. So I thought we would drive down to New Phalerum."

Coleman nodded and smiled as if he were immensely pleased, but of course New Phalerum was to him no more nor less than Vladivostok or Khartoum. Neither place nor distance had interest for him. They swept along a shaded avenue where the dust lay thick on the leaves; they passed cafés where crowds were angrily shouting over the news in the little papers; they passed a hospital before which wounded men, white with bandages, were taking the sun; then came soon to the arid valley flanked by gaunt naked mountains, which would lead them to the sea. Sometimes, to accentuate the dry nakedness of this valley, there would be a patch of grass upon which poppies burned crimson spots. The dust writhed out from under the wheels of the carriage; in the distance the sea appeared, a blue half-disc

set between shoulders of barren land. It would be common to say that Coleman was oblivious to all about him but Marjory. On the contrary, the parched land, the isolated flame of poppies, the cool air from the sea, all were keenly known to him, and they had developed an extraordinary power of blending sympathetically into his mood. Meanwhile the professor talked a great deal. And, as a somewhat exhilarating detail, Coleman perceived that Mrs. Wainwright was beaming upon him.

At New Phalerum—a small collection of pale square villas—they left the carriage and strolled by the sea. The waves were snarling together like wolves amid the honeycomb rocks, and from where the blue plane sprang level to the horizon came a strong cold breeze, the kind of breeze which moves an exulting man or a parson to take off his hat and let his locks flutter and tug back from his brow.

The professor and Mrs. Wainwright were left to themselves.

Marjory and Coleman did not speak for a time. It might have been that they did not quite know where to make a beginning. At last Marjory asked: "What has become of your splendid horse?"

"Oh, I've told the dragoman to have him sold as soon as he arrives," said Coleman absently.

"Oh, I'm sorry—I liked that horse."

"Why?"

"Oh, because——"

"Well, he was a fine——" Then he, too, interrupted himself, for he saw plainly that they had not come to this place to talk about a horse. Thereat he made speech of matters

which at least did not afford as many opportunities for coherency as would the horse. "Marjory, it can't be true—is it true, dearest?—I can hardly believe it. I—I——"

"Oh, I know I'm not nearly good enough for you."

"Good enough for *me*, dear?"

"They all told me so, and they were right! Why, even the American minister said it. Everybody thinks it."

"Why, aren't they wretches! To think of them saying such a thing! As if—as if *anybody* could be too——"

"Do you know——" She paused and looked at him with a certain timid challenge. "I don't know why I feel it, but—sometimes I feel that I've been—I've been flung at your head."

He opened his mouth in astonishment. "Flung at my head!"

She held up her finger. "And if I thought you could ever believe it——!"

"Is a girl flung at a man's head when her father carries her thousands of miles away, and the man follows her all these miles, and at last——"

Her eyes were shining. "And you really came to Greece —on purpose to—to——"

"Confess you knew it all the time! Confess!"

The answer was muffled. "Well, sometimes I thought you did, and at other times I thought you—didn't."

In a secluded cove, in which the sea-maids once had played, no doubt, Marjory and Coleman sat in silence. He was below her, and if he looked at her he had to turn his glance obliquely upward. She was staring at the sea with woman's

mystic gaze, a gaze which men at once reverence and fear, since it seems to look into the deep, simple heart of nature, and men begin to feel that their petty wisdoms are futile to control these strange spirits, as wayward as nature and as pure as nature, wild as the play of waves, sometimes as unalterable as the mountain amid the winds; and to measure them, man must perforce use a mathematical formula.

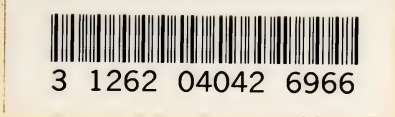
He wished that she would lay her hand upon his hair. He would be happy then. If she would only, of her own will, touch his hair lightly with her fingers—if she would do it with an unconscious air, it would be even better. It would show him that she was thinking of him, even when she did not know she was thinking of him.

Perhaps he dared lay his head softly against her knee. Did he dare?

As his head touched her knee, she did not move. She seemed to be still gazing at the sea. Presently idly caressing fingers played in his hair near the forehead. He looked up suddenly, lifting his arms. He breathed out a cry which was laden with a kind of diffident ferocity. "I haven't kissed you yet——"

Date Due

Due	Returned	Due	Returned
MAR 17 '70	RL NC		
	MAR 10 1970		
AUG 25 '71	RL		
MAY 31 1988	MAY 03 1988		
MAY 24 1993	APR 05 1993		
APR 28 1993			
	APR 30 1993		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Date Due

DUE	RETURNED	DUE	RETURNED